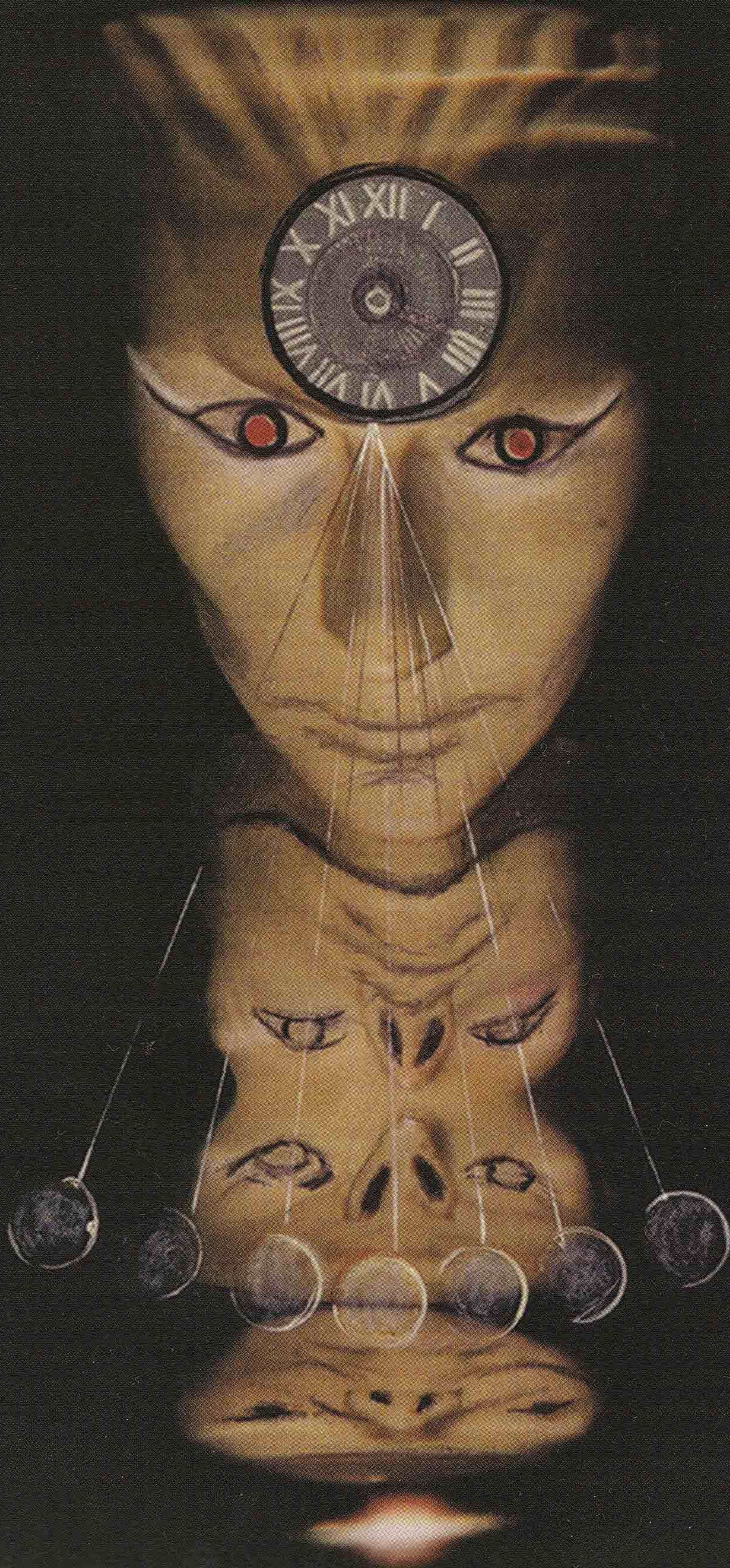


# SYSTEM OF A DOWN

## MEZMERIZE







AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# SYSTEM OF A DOWN

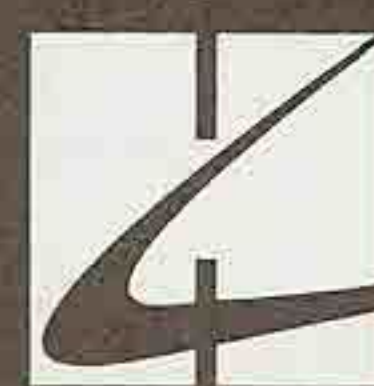
## MEZMERIZE

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Cover artwork by Vartan Malakian

Music transcriptions by Pete Billmann and David Stocker

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# Soldier Side - Intro

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Slowly  $\text{♩} = 65$

\* Dm/F

E7

Gm

D5

E7

Gtr. 1 (clean)

*mp*  
let ring throughout

**TAB**

\*Chord symbols reflect implied harmony.

## Verse

A

Dm/F

E

Gm

D5

1. Wel - come \_\_\_\_\_ to the sol - dier's side, \_\_\_\_\_

**Riff A**

E A

where there's no one here but me.

**End Riff A**

Gtr. 1: w/ Riff A

Dm/F

E

Gm

D5

E

A

Peo - ple \_\_\_\_\_ all grow up to die. \_\_\_\_\_ There is no one here but me.

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Dm/F E Gm F

Oo. (Oo.)

Gtr. 1

10 10 11 10 9 9 11 13 13 15 13 11 10 10

8 8 7 7 10 8 8

E A

rit.

Gtr. 2 (clean)

8va

*mp*  
w/ clean tone  
Harm.

rit.

5 5

Pitch: G E

Gtr. 3 (dist.)

\* w/ slide *mp* rit. *p*

20 17

\*Vol. swell

Gtr. 4 (dist.)

\*\* rit. w/ slide *mp* *p*

16 14

\*\*Vol. swell

Gtr. 1

rit.

9 9 9 9 10 7 9 7 10

7 7 7 7 0



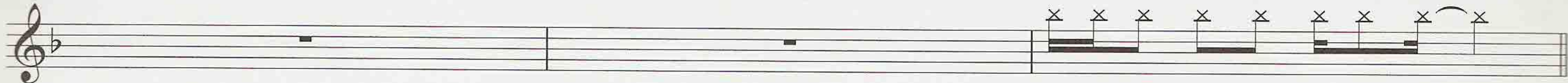
**Words and Music by Daron Malakian, Serj Tankian and Casey Chmielinski**

\*Chord symbols reflect implied harmony.



Gtrs. 2 & 3: w/ Rhy. Fig. 1  
D5

G5 F5 E5 N.C.



Shouted: Why do they al - ways send the poor? \_

Verse  
Faster ♩ = 203

D5

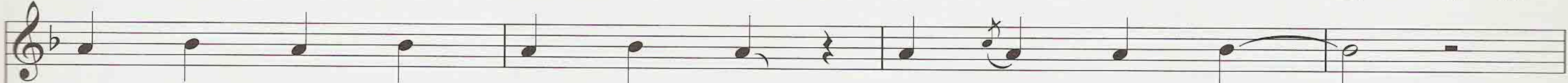
F5

D5

G5

F5

E5



1. Bar - bar - is - ms by Bar - b'ras with point - ed heels. \_\_\_\_\_

Rhy. Fig. 2

Gtrs. 2 & 3

End Rhy. Fig. 2



Gtrs. 2 & 3: w/ Rhy. Fig. 2  
D5

F5

D5

G5

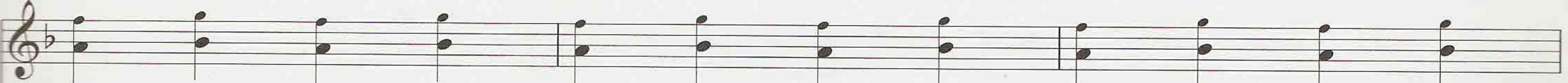
F5

E5



Vic - to - ri - ous vic - to - ries kneel for brand new spank - in' deals. \_\_\_\_\_

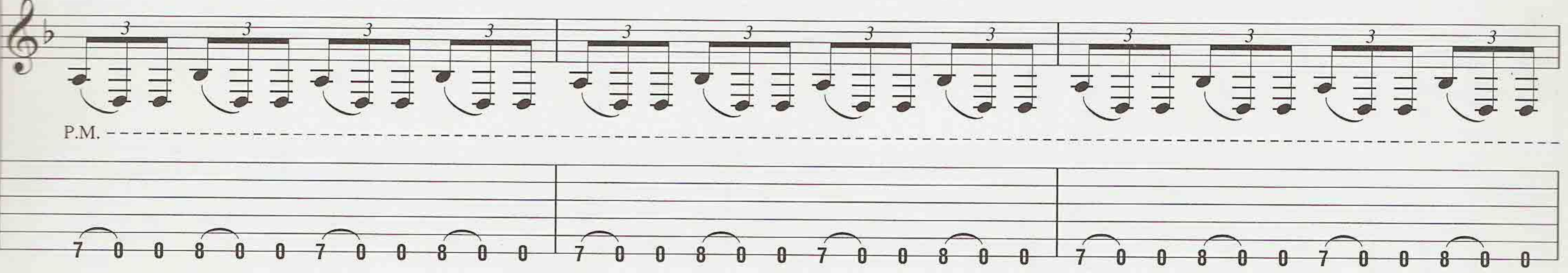
D5



March - ing for - ward hyp - o - crit - ic and hyp - not - ic

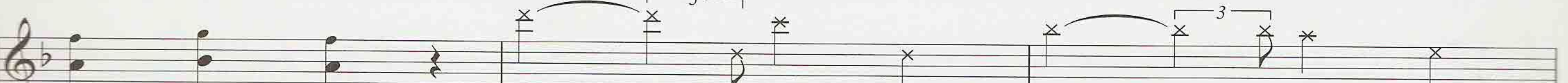
Rhy. Fig. 3

Gtrs. 2 & 3



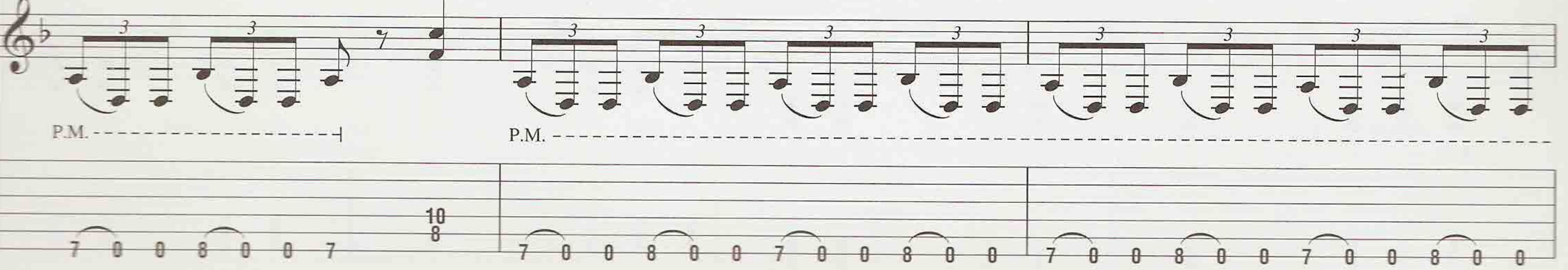
F5

D5



com - put - ers. You \_\_\_\_\_ de-pend on our \_\_\_\_\_ pro - tec - tion,

End Rhy. Fig. 3





G5 F5 E5

yet you feed us lies from the

P.M. ----- P.M. -----

7 0 0 8 0 0 7 0 0 8 0 0 5 3 2

**Interlude**  
**Half-time feel**

F5 E5 D5 E5 F5 G5 F5 E5 D5 E5 D5 C5

ta - ble - cloth.

Rhy. Fig. 4

P.M. ---- P.M. ----- P.M. -----

3 2 0 0 0 2 3 5 3 2 0 2 0 5 5 0 3 0 3 2 0

F5 E5 D5 G5 A5 Bb5 A5 G5 F5 G5 F5 E5

La, la, la, la, la, la, la, la, la, oo. \_\_\_\_\_

End Rhy. Fig. 4

P.M. ---- P.M. ----- slight P.H.

3 2 0 0 0 5 7 8 7 5 3 5 3 2 3 1 1 1

**Chorus**

D5 C5

Ev - 'ry - bod - y's go - in' to the par - ty, have a real good

Rhy. Fig. 5

P.M. -----

0 0 0 0 0 0 5 5 5 5 5 5 5



D5

G5 A5 B $\flat$ 5 A5 G5 F5 G5 F5 E5

time. \_\_\_\_\_

Gtr. 2

End Rhy. Fig. 5

P.M. \_\_\_\_\_

slight P.H.

0 0 0 0 0 5 7 8 7 5 3 5 3 2

Gtr. 3

Rhy. Fill 1

End Rhy. Fill 1

P.M. \_\_\_\_\_

8va

P.H.

0 0 0 0 0 5 7 8 7 5 3 5 3 2

Pitch: G A G A G A G

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st 4 meas.)

D5

C5

Danc - in' in the des - ert, blow - in' up the sun -

D5

G5 A5 B $\flat$ 5 A5 G5 F5 G5 F5 E5

shine. \_\_\_\_\_

Rhy. Fig. 6

End Rhy. Fig. 6

Gtrs. 2 & 3

P.M. \_\_\_\_\_

slight P.H.

0 0 0 0 0 5 7 8 7 5 3 5 3 2

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5

F5

2, 3. Kneel - ing ros - es dis - ap - pear - ing in - to Mo - ses - 's dry mouth.



D5

G5 F5 E5

Break - ing in - to Fort Knox steal - ing our in - ten - tions. \_\_\_\_\_

Gtrs. 2 & 3

P.M. -----

7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0 7 0 0 8 0 0

12 10 8 7

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)

D5

F5

D5

G5

F5

E5

Hang - ers sit - ting dripped in oil, cry - ing free - dom. \_\_\_\_\_

D5

F5

D5

G5

F5

E5

Hand - ed to ob - so - le - tion, still you feed us lies from the

# Interlude

## Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 4

F5 E5 D5

E5 F5 G5 F5 E5 D5 E5 D5 C5

ta - ble - cloth.

F5 E5 D5

G5

A5

Bb5

A5

G5

F5

G5

F5

E5

La, la, la, la, la, la, la, la, la, oo. \_\_\_\_\_



# Chorus

Gtr. 2: w/ Rhy. Fig. 5 (3 1/2 times)

1st time, Gtr. 3: w/ Rhy. Fig. 5 (3 1/2 times)

2nd time, Gtr. 3: w/ Rhy. Fig. 5 (2 3/4 times)

D5

C5

Ev - 'ry - bod - y's go - in' to the par - ty, have a real good

D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

time. \_\_\_\_\_

D5

C5

Danc - in' in the des - ert, blow - ing up the sun -

D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

shine. \_\_\_\_\_

D5

C5

Ev - 'ry - bod - y's go - in' to the par - ty, have a real good

D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

2nd time, Gtr. 3: w/ Rhy. Fill 1

time. \_\_\_\_\_

To Coda

2nd time, Gtr. 3: w/ Rhy. Fig. 5 (1st 4 meas.)

D5

C5

Danc - in' in the des - ert, \_\_\_\_\_ blow - in' up the sun -

End half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 6

D5

G5 A5 Bb5 A5 G5 F5 G5 F5 E5

shine. \_\_\_\_\_



# Bridge

♩ = 160

Double-time feel

G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5

Shouted:

Blast

off,

it's

par

- ty

time

and

Gtrs. 2 & 3

Rhy. Fig. 7

End Rhy. Fig. 7

Gtrs. 2 & 3: w/ Rhy. Fig. 7 (2 1/2 times)

G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5

we

don't

live

in a

fas

-

cist

na

-

tion.

G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5 G5 A5

C5 A5 B♭5 A5 G5 A5

Blast

off,

it's

par

- ty

time.

And

where

the

fuck

are

you?

(You.

Where

Where

the fuck

the fuck

are

are

you?

you?

Gtr. 2

Rhy. Fig. 8

End Rhy. Fig. 8



Gtrs. 2 & 3: w/ Rhy. Fig. 8 (3 times)

D5

Bb5

A5

D5

Bb5

Where the fuck are you? \_\_\_\_\_  
Where the fuck are you? \_\_\_\_\_

Why don't pres - i - dents fight the war? \_

A5

D5

Bb5

A5

Why do they al - ways send the poor? \_

Why don't pres - i - dents fight the war? \_

Why do they al - ways send the poor? \_

\*D.S. al Coda

N.C.

Why do they al - ways send the poor? \_

Why do they al - ways send the poor? \_ Shouted: Why do they al - ways send the poor? \_

Gtrs. 2 & 3

7 0 0 0 0 0 0 0 7 0 0 8 0 0 7 0 7 0 0 0 0 0 0 0 7 0 0 8 0 0 7 0 0

\*♩ = 203 at D.S.

# ⊕ Coda

♩ = 160

Double-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 8 (3 1/2 times)

D5

Bb5

A5

D5

Bb5

A5

Where the fuck are you? \_\_\_\_\_

Where the fuck are you? \_\_\_\_\_

D5

Bb5

A5

D5

Bb5

Why don't pres - i - dents fight the war? \_

Why do they al - ways send the poor? \_

Why don't pres - i - dents fight the war? \_



A5

Why do they al - ways send the poor? \_

Why do they al - ways send the poor? \_

Riff A  
Gtrs. 2 & 3

End Riff A

N.C.

End double-time feel

Why do they al - ways send the poor? \_

\*Trem. pick in sixteenth note pattern, while sliding down.

Outro

Gtrs. 2 & 3: w/ Riff A (3 times)

A5

Why do they al - ways send the poor? Why do they

al - ways send the poor? Why do they al - ways send the poor? They

al - ways send the poor. They al - ways send the poor.

Gtrs. 2 & 3



# Revenge

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately ♩ = 142

Gtr. 1 (clean)

Dm

A5/D

*mf*

TAB

B $\flat$  maj7/A

Gtr. 1

Dm

E/D

\*Gtr. 2 (dist.)

*f*

17

\*Two gtrs. arr. for one.

Gtr. 1 tacet

D5

Gtr. 2

Rhy. Fig. 1

B $\flat$ 5

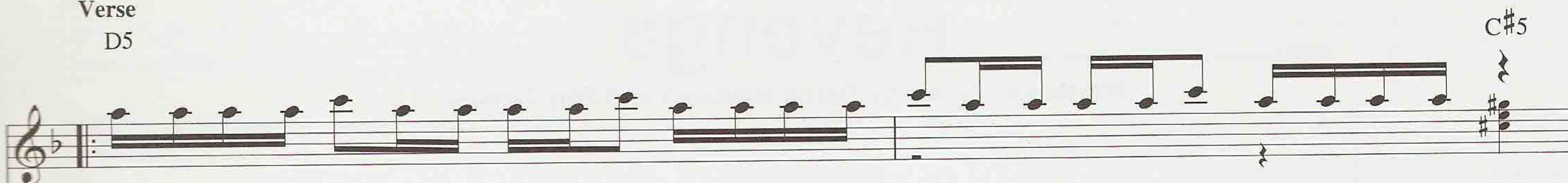
D5

B $\flat$ 5 A5 G5 B $\flat$ 5 A5 G5 B $\flat$ 5 A5 G5 B $\flat$ 5 A5 G5

End Rhy. Fig. 1

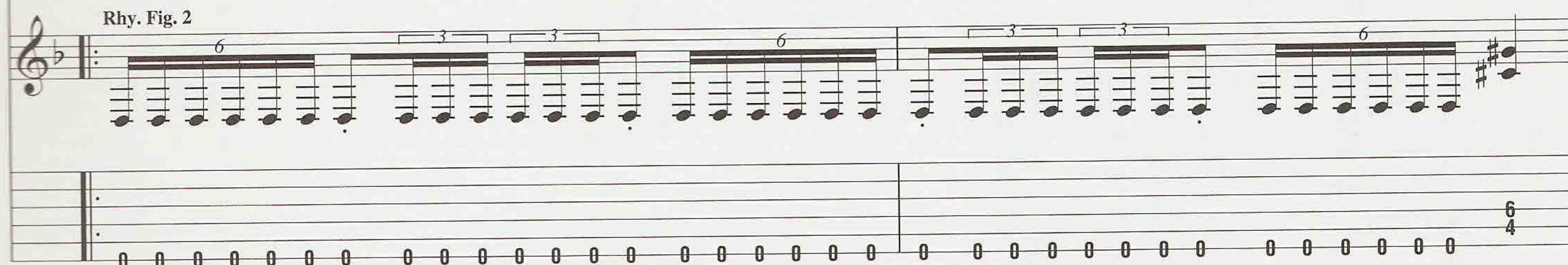


Verse  
D5

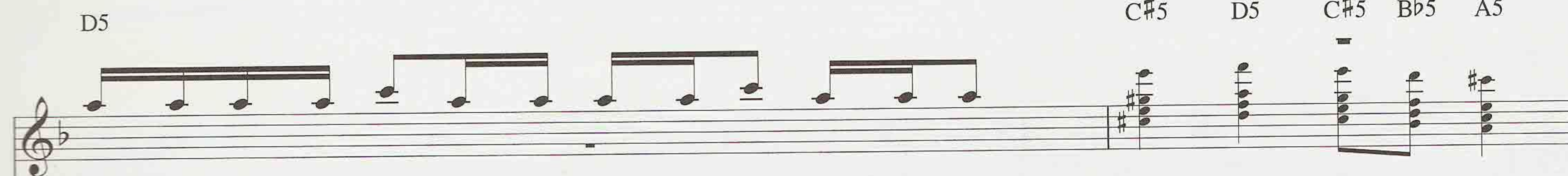


1. Poi - son - ing a drink, bleed - ing in a sink, chok - ing with a link, kill - ing with a stink, just your moth - er's... (Ho.)  
2. Kill - ing with a stink, bleed - ing in a sink, poi - son - ing a drink, get - ting on the brink, just your moth - er's... (Ho.)

Rhy. Fig. 2

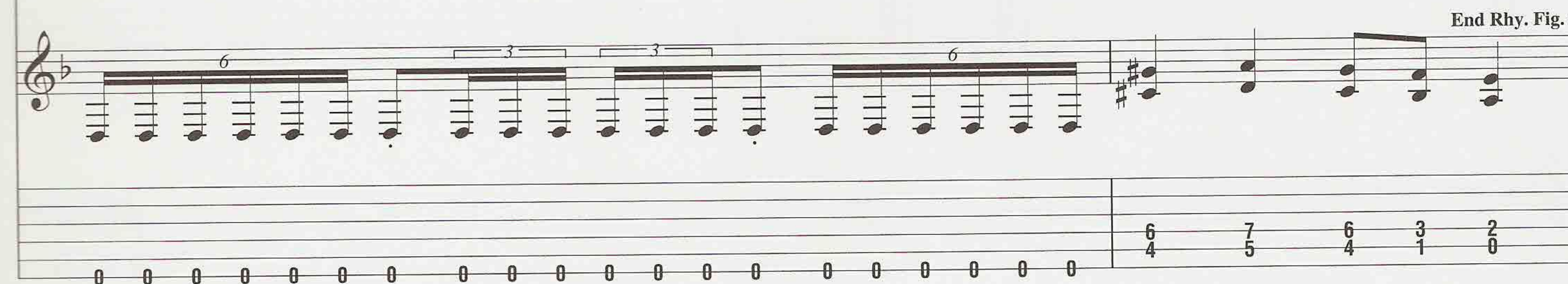


D5



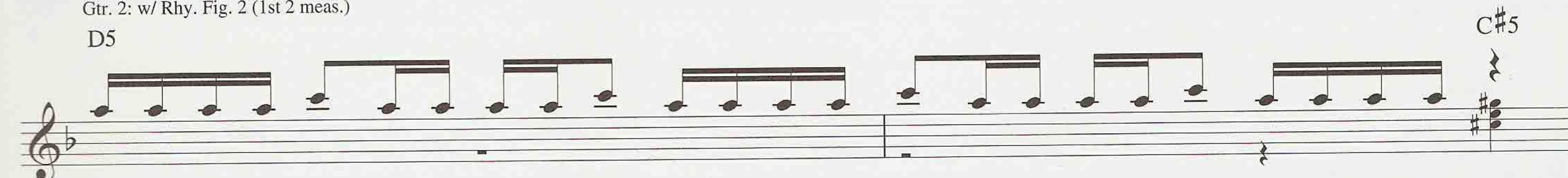
- Bleed - ing in a sink, poi - son - ing a drink, burn - ing up. (My sweet Clem - en - tine.)  
Bleed - ing in a sink, tram - pl - ing a shrink, burn - ing up.

End Rhy. Fig. 2



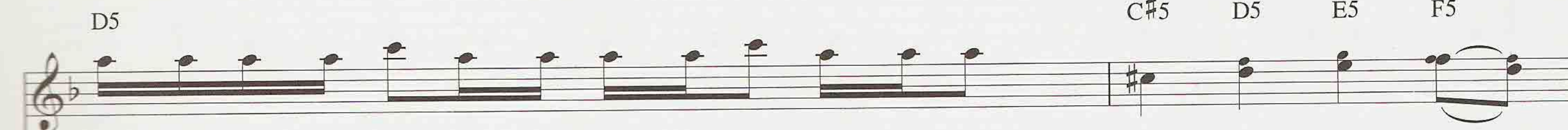
Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)

D5



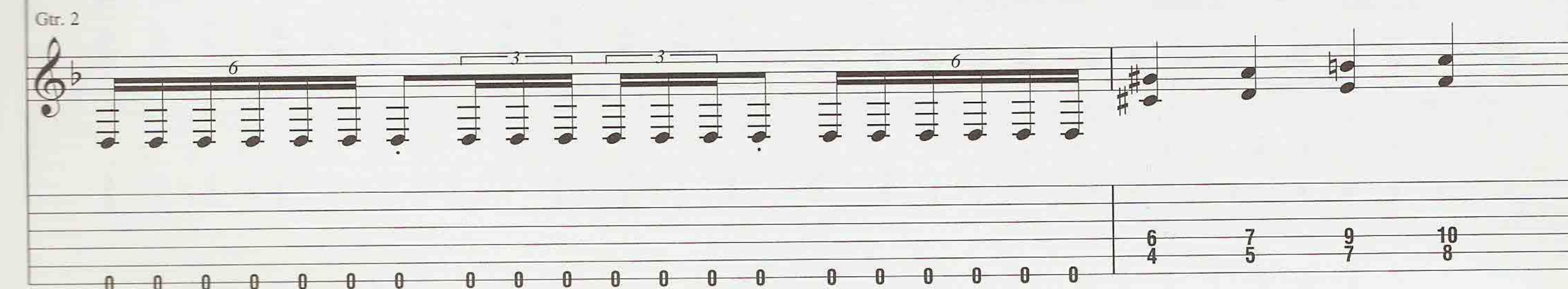
- Tram - pl - ing a shrink, bleed - ing in a sink, hal - le - lu - jah wink, get - ting on the brink, just your moth - er's... (Ho.)  
Poi - son - ing a drink, bleed - ing in a sink, chok - ing with a link, kill - ing with a stink, just your moth - er's... (Ho.)

D5



- Hal - le - lu - jah wink, mur - der - ing a shrink, burn - ing up on my sweet re -  
Poi - son - ing a drink, bleed - ing in a sink, burn - ing up. My sweet re -

Gtr. 2





Chorus

D5

A5

venge will be yours for the tak - ing. It's in the mak - ing, ba - by, —

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. ----- P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7

Bb5

A5

Ab5

F5

oh. My sweet re -

Rhy. Fig. 4

End Rhy. Fig. 4

P.M. ----- P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 7 6 6 6 6 6 6 6 3 3 3 3 3 3 3 3

Gtr. 2: w/ Rhy. Fig. 3

D5

A5

venge will be yours for the tak - ing. It's in the mak - ing, ba - by, —

Bb5

A5

Ab5

oh.

1.

Gtr. 2

Rhy. Fig. 5

P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 7 6 6 6 6 6 6 6



F5

2.

Ab5

F5

End Rhy. Fig. 5

P.M. -----

P.M. -----

P.M. -----

17

17

# Interlude

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5

Bb5

D5

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5

D5

Bb5

D5

Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5 Bb5 A5 G5

I saw her

# Bridge

Dm

Gtr. 2 tacet  
A5/D

laugh, — then she said, “Go a —  
(Laugh, go a —

# Rhy. Fig. 6

Gtr. 3 (slight dist.)

mf

10

Gtr. 2

pp



B $\flat$ /D Dm E/D

way." way.) I saw her

Gtr. 3

End Rhy. Fig. 6

**Half-time feel**  
Gtr. 3: w/ Rhy. Fig. 6  
Dm A5/D

laugh, \_\_\_\_\_ then she said, then she said, — "Go a -

B $\flat$ /D Dm E/D

way, \_\_\_\_\_ a - way." \_\_\_\_\_

Gtr. 2

*f*

17

D5 F $\sharp$ 5 F5

**Riff A**  
Gtr. 4 (dist.)

*f*

3 3 3 3 2 2 2 2 3 3 3 3 0 0 0 0 4 4 4 4 0 0 0 0 2 2 2 2 3 3 3 3 6 6 6 6 5 5 5 5 6 6 6 6

Gtr. 2  
Rhy. Fig. 7



Chord progression: Gb5 F5 Eb5 Gb5

Tablature for guitar 1:

|                                 |                                 |                           |
|---------------------------------|---------------------------------|---------------------------|
| 3 3 3 3 2 2 2 2 3 3 3 3 5 5 5 5 | 1 1 1 1 4 4 4 4 3 3 3 3 4 4 4 4 | 1 1 1 1 0 1 1 1 1 3 3 3 3 |
|---------------------------------|---------------------------------|---------------------------|

Tablature for guitar 2:

|               |
|---------------|
| (3/3) 4 3 1 4 |
|---------------|

Chord: D5

Tablature for guitar 3:

|                     |                     |
|---------------------|---------------------|
| 0 3 3 3 3 2 3 3 3 3 | 0 4 4 4 4 0 2 2 2 2 |
|---------------------|---------------------|

End Riff A

End Rhy. Fig. 7

Gtr. 2: w/ Rhy. Fig. 7  
Gtr. 4: w/ Riff A

Chord progression: D5 F#5 F5 Gb5 F5

(Oh.)

Chord progression: Eb5 Gb5 D5

End half-time feel

My sweet re -



# Chorus

Gtr. 2: w/ Rhy. Fig. 3

D5

A5

venge will be yours for the tak - ing. It's in the mak - ing, ba - by, —

Gtr. 2: w/ Rhy. Fig. 4

Bb5

A5

A<sup>b</sup>5

F5

oh. My sweet re -

Gtr. 2: w/ Rhy. Fig. 3

D5

A5

venge \_ will be yours. It's in the mak - ing, it's in the tak - ing, (Tak - ing, mak - ing,

Gtr. 2: w/ Rhy. Fig. 5

Bb5

A5

A<sup>b</sup>5

F5

Gtr. 2: w/ Rhy. Fig. 2

D5

mak - ing, tak - ing, ah. mak - ing, tak - ing.)

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)

C#5

D5

C#5

D5

C#5

B<sup>b</sup>5

A5

D5

B<sup>b</sup>5

(Ho. My sweet Cle - men- tine. Ho.)

D5

B<sup>b</sup>5

A5

G5

B<sup>b</sup>5

A5

G5

B<sup>b</sup>5

A5

G5

B<sup>b</sup>5

A5

G5

D5

B<sup>b</sup>5

Should-a been, could - a been, would - a been, would - a been you.

D5

B<sup>b</sup>5

A5

G5

B<sup>b</sup>5

A5

G5

B<sup>b</sup>5

A5

G5

B<sup>b</sup>5

A5

G5

D5

N.C.

Should-a been, could - a been, would - a been, would - a been you.

Gtr. 2

Should-a been, could - a been, would - a been, would - a been you.



**Words and Music by Daron Malakian and Serj Tankian**

**Fast Rock** ♩ = 230

End Rhy. Fig. 1

The image shows a musical score for the song "The Rose Tree". It consists of three parts: a treble staff with a melody, a bass staff with a piano accompaniment, and a guitar chord diagram at the bottom.

**Treble Staff (Melody):** The melody is written in G major (one sharp, F#) and 4/4 time. It consists of 16 measures. The first four measures are in the key of G major, and the last four measures are in the key of D major (two sharps, F# and C#). The melody is a simple, folk-like tune.

**Bass Staff (Piano Accompaniment):** The piano accompaniment is written in G major and 4/4 time. It consists of 16 measures. The first four measures are in the key of G major, and the last four measures are in the key of D major. The accompaniment is a simple, folk-like tune.

**Guitar Chord Diagram:** The guitar chord diagram is located at the bottom of the page. It shows the fretting for the first four measures of the melody. The chords are G major, A major, B major, and C major. The diagram is a simplified version of the one shown in the previous image.



Verse

D5 N.C. F5 E5 F5 E5 D5 C#5 D5 Bb5 A5 Bb5

1. My cock is much big - ger than yours. — Spoken: (My cock can walk right through the

P.M. ----- P.M. -----

0 0 0 15 14 15 14 12 11 12 0 8 7 8 0

D5 N.C. F5 E5 F5 E5 D5 C#5 D5 Bb5 A5 Bb5 D5

door. With a feel - in' so pure. — It's got you scream - in' back for...)

Rhy. Fig. 2 End Rhy. Fig. 2

7 7 7 15 14 15 14 12 11 12 0 8 7 8 0

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 C5 D5 C5 Bb5 C5 D5

Cool, — in de - nial, we're the cruel reg - u - la - tors smok-ing ci - gar - o, ci - gar - o, ci - gar.

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 C5 D5 C5 Bb5 C5 D5

Cool, — in de - nial, we're the cruel reg - u - la - tors smok-ing ci - gar - o, ci - gar - o, ci - gar.

Verse

D5 N.C. F5 E5 F5 E5 D5 C#5 D5 Bb5 A5 Bb5 A5

2. My shit stinks much bet - ter than yours. — Spoken: (My shit stinks right down to the

Gtrs. 1 & 2

7 7 7 15 14 15 14 12 11 12 0 8 7 8 7



D5

N.C.

F5 E5 F5 E5

D5 C#5 D5

B $\flat$ 5 A5 B $\flat$ 5 D5

**♫ Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

E $\flat$ 5 D5 C5 D5 C5 B $\flat$ 5 C5 D5

*To Coda 1* 

*To Coda 2* 

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

E $\flat$ 5 D5 C5 D5 C5 B $\flat$ 5 C5 D5

## Half-time feel

N.C.

E $\flat$ 5 D5 C5 D5 C5 B $\flat$ 5 C5 D5

Gtr. 1

P.M.

Gtr. 2

P.M.

Dm

N.C.

Can't you see that I love my cock?

(Da, da, da, da, da, da, da, da, da, da, da, da, da, da, da, da, da.)

Gtrs. 1 &amp; 2

P.M. ---

P.M. - - -

P.M. --- 4

P.M. --- 4

|        |        |             |        |        |             |        |        |             |                  |                  |                                      |
|--------|--------|-------------|--------|--------|-------------|--------|--------|-------------|------------------|------------------|--------------------------------------|
| 0<br>0 | 0<br>0 | 6<br>7<br>7 | 0<br>0 | 0<br>0 | 6<br>7<br>7 | 0<br>0 | 0<br>0 | 6<br>7<br>7 | 6<br>5<br>6<br>5 | 7<br>6<br>7<br>6 | 8<br>7<br>8<br>0<br>5<br>3<br>5<br>3 |
|--------|--------|-------------|--------|--------|-------------|--------|--------|-------------|------------------|------------------|--------------------------------------|



D5

N.C.

Can't you see that you love my cock?

(Da, da, da, da, da, da, da, da, da, da, da, da, da, da, da, da.)

P.M. ---|

6 5 6 5 7 6 7 6 8 7 8 0 5 3 5 3

End half-time feel  
(last time)

Dm

N.C.

Can't you see that we love my cock?

(Da, da, da, da, da, da, da, da, da, da, da, da, da, da, da, da.)

P.M. ---| P.M. ---| P.M. ---| P.M. ---|

6 5 6 5 7 6 7 0 8 7 8 0 5 3 5 0

### Bridge

F5 E5 F5 E5 G5 F5 G5 E5 D5 E5 D5 F5 E5 F5 D5 C5 D5 C5 E5 D5 E5 D5 C#(b5)

We're the reg - u - la - tors that de - reg - u - late.

Rhy. Fig. 3

End Rhy. Fig. 3

let ring ---|

15 14 15 14 17 15 17 14 14 12 14 12 15 14 15 12 12 10 12 10 14 12 14 12 11 8

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

F5 E5 F5 E5 G5 F5 G5 E5 D5 E5 D5 F5 E5 F5 D5 C5 D5 C5 E5 D5 E5 D5 C#(b5)

We're the an - i - mat - ors that de - an - i - mate.



*D.S. al Coda 1*

*D.S. al Coda 2*

Gtrs. 1 & 2; w/ Rhy. Fig. 3 (2 times)

*D.S. al Coda 2*

*D.S. al Coda 2*

## Verse

N.C.

N.C.



# Radio/Video

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately ♩ = 140

\*Gm

F/A

B $\flat$

F/A

Gm

Riff A

End Riff A

Gtr. 1 (clean)

*mp* P.M. -| *let ring* -----| P.M.

|   |    |          |       |    |    |          |    |    |          |    |    |
|---|----|----------|-------|----|----|----------|----|----|----------|----|----|
| T | 11 | 13       | 15    | 15 | 15 | 16 15 13 | 13 | 13 | 15 13 11 | 11 | 11 |
| A |    |          |       |    |    |          |    |    |          |    |    |
| B | 10 | 12 12 12 | 12 13 | 13 | 13 | 12       | 12 | 12 | 10       | 10 | 10 |

\*Chord symbols reflect implied harmony.

F/A B $\flat$  A D7

La, li, li, li, li,

*let ring* -----|

|    |       |       |    |    |          |    |    |    |    |       |
|----|-------|-------|----|----|----------|----|----|----|----|-------|
| 11 | 13    | 15    | 15 | 15 | 16 15 14 | 14 | 14 |    |    |       |
| 10 | 10 12 | 12 13 | 13 | 13 | 12       | 12 | 13 | 12 | 10 | 13 12 |

Gtr. 1: w/ Riff A

Gm F/A B $\flat$  F/A Gm

li.

F/A B $\flat$  A D7

P.M. -| *let ring* -----| *rit.*

|    |          |       |    |    |          |    |    |    |    |       |
|----|----------|-------|----|----|----------|----|----|----|----|-------|
| 11 | 13       | 15    | 15 | 15 | 16 15 14 | 14 | 14 |    |    |       |
| 10 | 10 10 12 | 12 13 | 13 | 13 | 12       | 12 | 13 | 12 | 10 | 13 12 |



**Chorus**  
**A tempo**

Gtr. 1 tacet

G5 A5 Bb5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the ra - di - o. \_\_\_\_\_

Rhy. Fig. 1

End Rhy. Fig. 1

\*Gtr. 2 (dist.)

*f*

5 5 7 7 8 8 8 8 10 8 7 7 7 7 7 7 7 7

\*Doubled throughout

G5 A5 Bb5 Eb5 D5 C#5

Hey, man! Look at me rock - in' out! I'm on the vid - e - o. \_\_\_\_\_

5 5 7 7 8 8 8 8 13 12 11 11 11 11 11 11 11 11 11 11

Gtr. 2: w/ Rhy. Fig. 1  
2nd time, Gtrs. 4-7 tacet

G5 A5 Bb5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the ra - di - o. \_\_\_\_\_

G5 A5 Bb5 Eb D5 C#5 Eb5 D5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the vid - e - o \_\_\_\_\_ with Dan - ny and Li - sa. \_\_\_\_\_

Gtr. 2

5 5 7 7 8 8 8 8 13 12 11 11 11 11 13 12 10 8 7

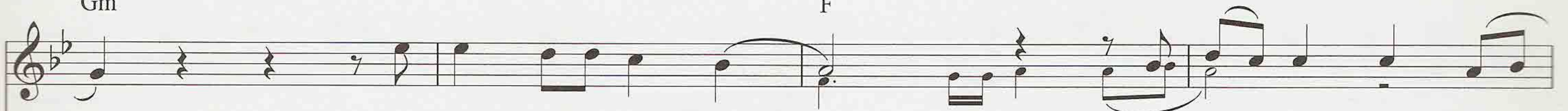


Verse

Gtr. 2 tacet

Gm

F



1., 2. They take me a - way from \_\_\_\_\_ the strang - est plac - es. \_\_\_\_\_  
(Take me a-way from \_\_\_\_\_)

Gtr. 6 (clean)

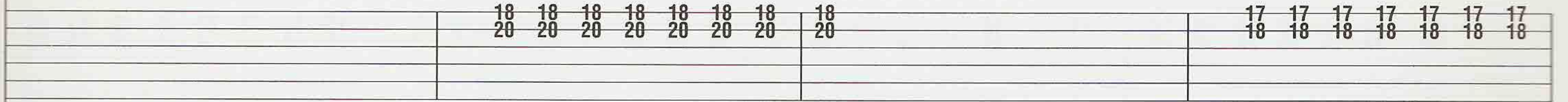
8va



Gtr. 7 (clean)

divisi

*mf*



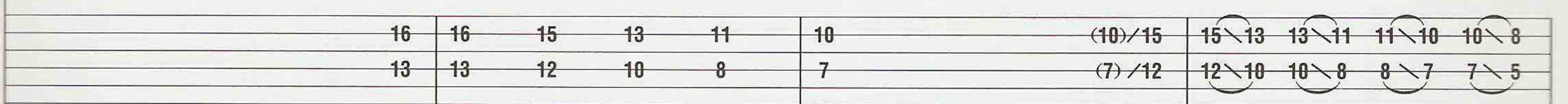
Gtr. 4 (clean)



Gtr. 5 (clean)

divisi

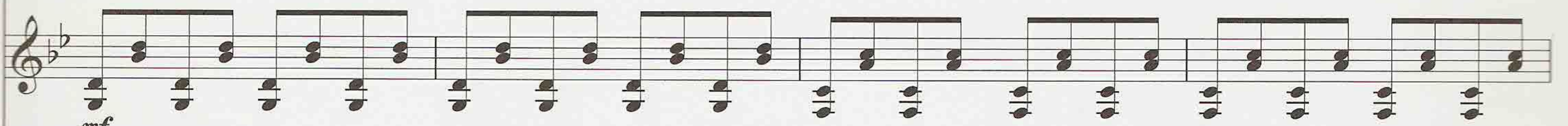
*mf*



Rhy. Fig. 2

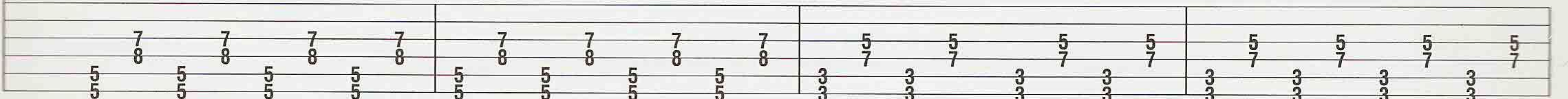
Gtr. 3 (clean)

End Rhy. Fig. 2



*mf*

slight P.M. throughout



Gtr. 3: w/ Rhy. Fig. 2 (3 times)

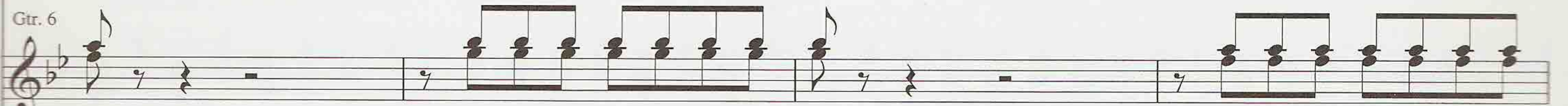
Gm

F

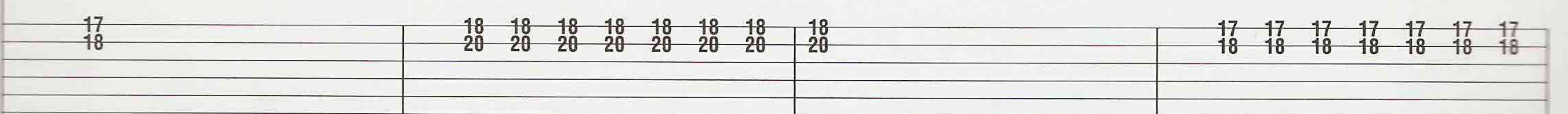


strang - est plac - es. \_\_\_\_\_ Sweet Dan - ny and Li - sa, \_\_\_\_\_ they take me a - way from...  
Sweet Dan - ny and Li - sa. \_\_\_\_\_

8va

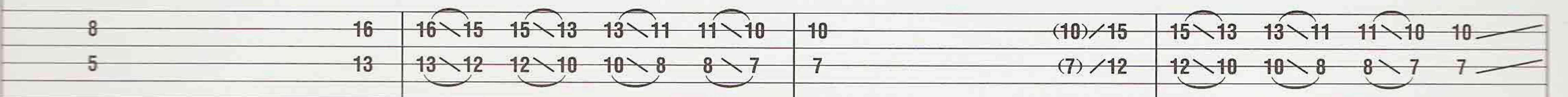
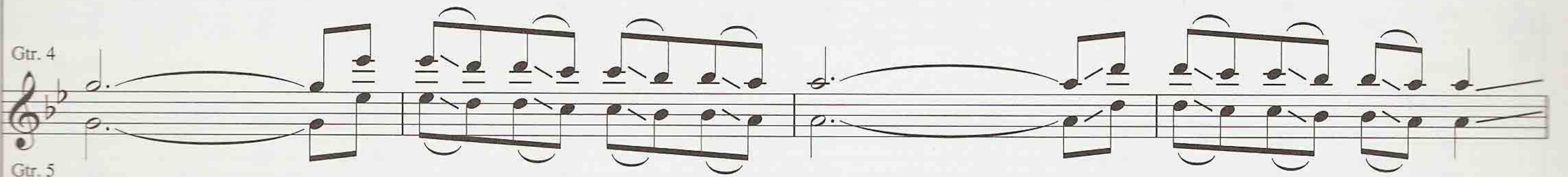


Gtr. 7



Gtr. 4

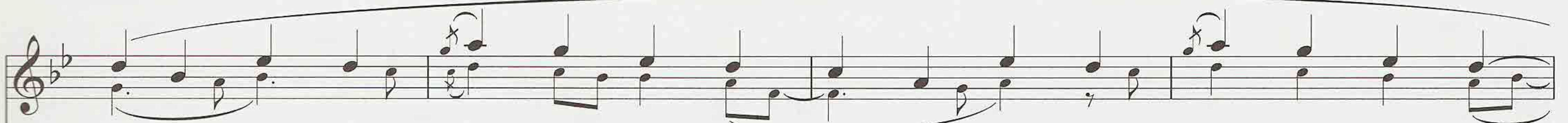
Gtr. 5





Gm

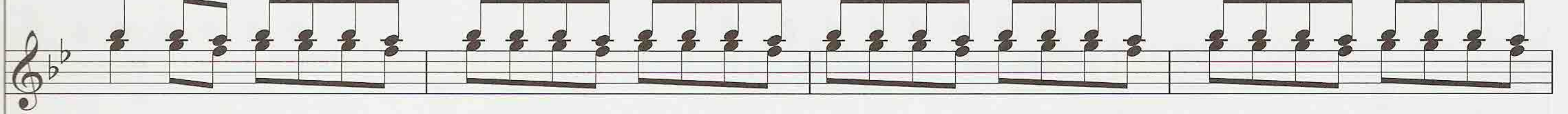
F



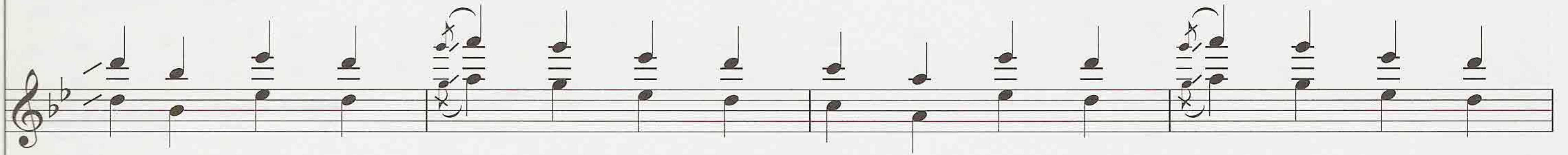
Ah.

Ah, they take me a-way from the strang-est plac-es.

8va



|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 |
| 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 |

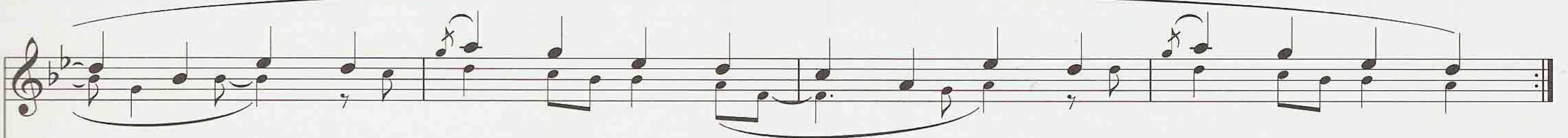


|    |    |    |    |       |    |    |    |    |    |    |    |       |    |    |    |
|----|----|----|----|-------|----|----|----|----|----|----|----|-------|----|----|----|
| 15 | 15 | 16 | 15 | 15/17 | 15 | 16 | 15 | 13 | 14 | 16 | 15 | 15/17 | 15 | 16 | 15 |
| 12 | 15 | 13 | 12 | 12/14 | 12 | 13 | 12 | 10 | 14 | 13 | 12 | 12/14 | 12 | 13 | 12 |
| 13 |    |    |    |       |    |    |    | 12 |    |    |    |       |    |    |    |

1.

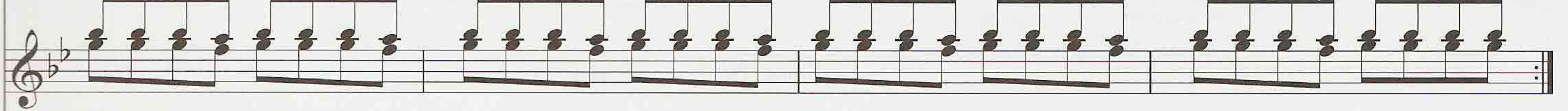
Gm

F



Sweet Dan-ny and Li-sa, they take me a-way from...

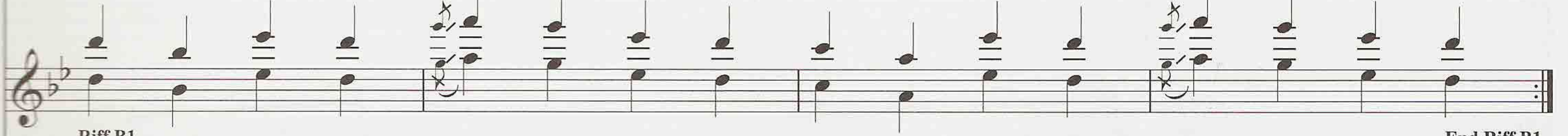
8va



|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 |
| 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 |

Riff B

End Riff B



Riff B1

End Riff B1

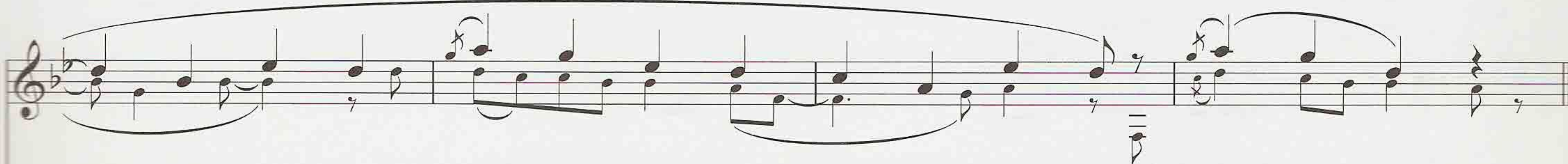
|    |    |    |    |       |    |    |    |    |    |    |    |       |    |    |    |
|----|----|----|----|-------|----|----|----|----|----|----|----|-------|----|----|----|
| 15 | 15 | 16 | 15 | 15/17 | 15 | 16 | 15 | 13 | 14 | 16 | 15 | 15/17 | 15 | 16 | 15 |
| 12 | 15 | 13 | 12 | 12/14 | 12 | 13 | 12 | 10 | 14 | 13 | 12 | 12/14 | 12 | 13 | 12 |
| 13 |    |    |    |       |    |    |    | 12 |    |    |    |       |    |    |    |



Gm  
decresc.

F

Gtr. 3 tacet



Sweet Dan - ny and Li - sa, they Ah. take me a - way from...)

8va

Gtr. 6



Gtr. 7

*p*

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 | 18 | 18 | 18 | 17 |
| 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 | 20 | 20 | 20 | 18 |

Gtr. 4



Gtr. 5

*p*

|    |    |    |    |       |    |    |    |    |    |    |    |       |    |    |    |
|----|----|----|----|-------|----|----|----|----|----|----|----|-------|----|----|----|
| 15 |    | 16 | 15 | 15/17 | 15 | 16 | 15 | 13 | 14 | 16 | 15 | 15/17 | 15 | 16 | 15 |
| 12 | 15 | 13 | 12 | 12/14 | 12 | 13 | 12 | 10 | 12 | 13 | 12 | 12/14 | 12 | 13 | 12 |

Gtr. 3



*pp*

P.M.

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 7 | 7 | 7 | 7 |



Chorus

Gm

F/A

Bb

Gtrs. 1, 4-7 tacet

C5 Bb5 A5

Hey man, look at me rock-in' now. I'm on the ra-di-o.  
 (Ah. Ra-di-o!

Gtr. 6 *8va*

Gtr. 7

18  
20

Gtr. 4

18  
20

Gtr. 5

(15)  
(12)

Gtr. 1 *mp* P.M. - -

Gtr. 2 *f*

11 13 15  
10 12 12 12 13 10 8 7 7 7 7 7 7 7 7



Gm F/A Bb Gtr. 1 tacet Eb5 D5 C#5 Eb5 D5 C5 Bb5 A5

Hey man, look at me rock-in' now. I'm on the vid-e-o with Dan-ny and Li-sa.

Ah.)

*rit.*

Gtr. 1

P.M. - -

*rit.*

11 13 15

10 12 12 12 13

Gtr. 2

*rit.*

13 12 11 11 11 11 13 12 10 8 7

# Verse Slower ♩ = 99

Gtr. 2 tacet  
Gm

3. They take me a-way from the strang-est plac-es,

F

## Riff C

End Riff C

Gtr. 6

8va - - - - -

Gtr. 7  
divisi Riff C1

End Riff C1

18 18 18 18 17 17 17 17

20 20 20 20 18 18 18 18

## Gtr. 3 Rhy. Fig. 3

End Rhy. Fig. 3

7 7 7 7 7 7 5 5 5 5 5 5 5 5 5

8 8 8 8 8 8 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 3 3 3 3 3 3 3 3 3



Gm

## Guitar Solo

Gm

Gm

## Bridge

Gm

32



Gm

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. La, la, la,  
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. La, la, la,

3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0

F

la, la, la, la, la, la, la, la, la, la, la, no, no, no, no, no, no, no, no,  
la, la, la, la, la, la, la, la, la, la, la, no, no, no, no, no, no, no, no,

5 3 2 2 2 2 5 3 2 2 2 5 3 2 2 2 2 /12 12 12

Gtr. 4: w/ Riff B (3 times)  
Gtr. 5: w/ Riff B1 (2 times)  
Gm

F

no.)

Riff D

8va

Gtr. 6

Gtr. 7 Riff D1  
divisi

End Riff D

End Riff D1

18 18 18 18 18 18 18 18 17 17 17 17 17 17 17 17  
20 20 20 20 20 20 20 20 18 18 18 18 18 18 18 18

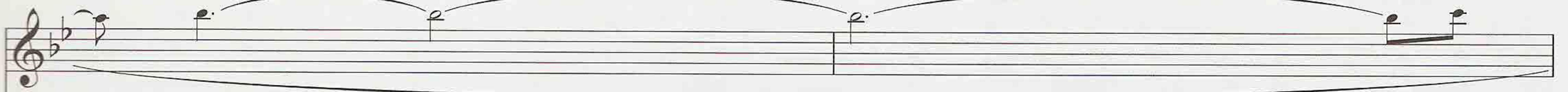
Gtr. 8

15 14 12 12 12 12 15 14 12 12 12 12 15 14 12 12 12 12 17 15 14 14 14 14 17 15 14 14 14 14 17 15 14 14 12 12

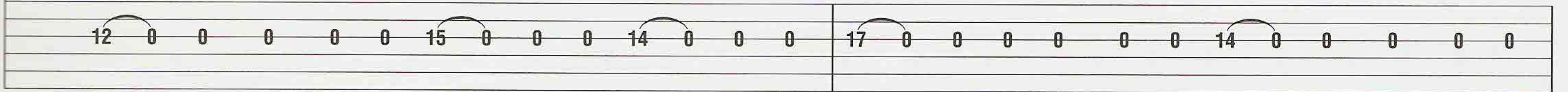
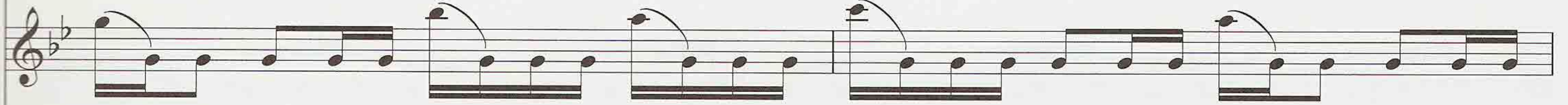


Gtrs. 6 & 7: w/ Riffs D & D1 (3 times)

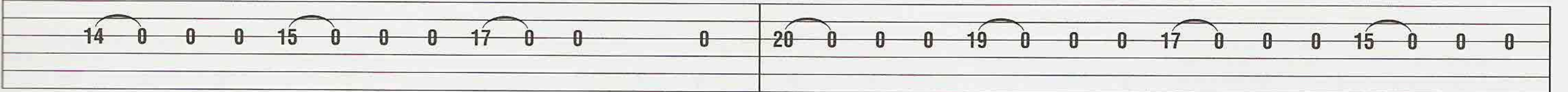
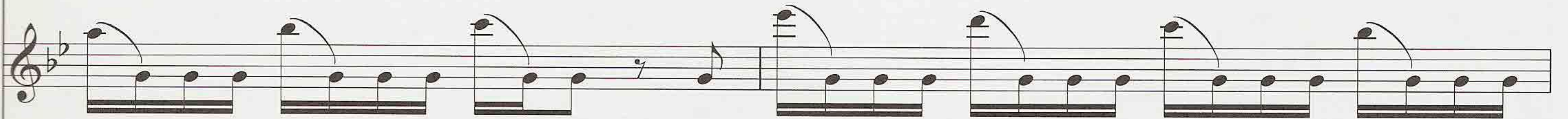
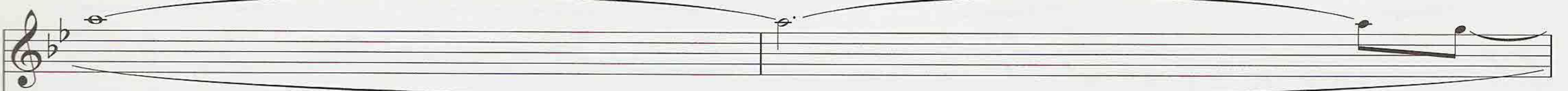
Gm



Gtr. 8

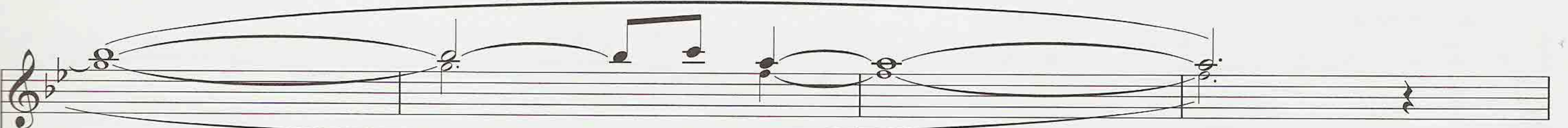


F

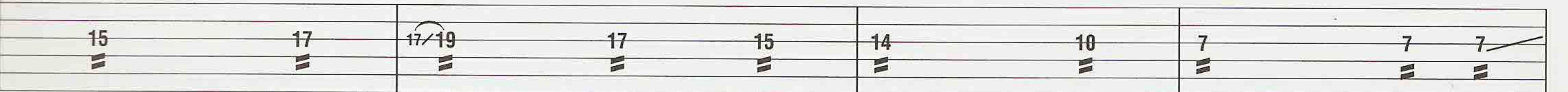
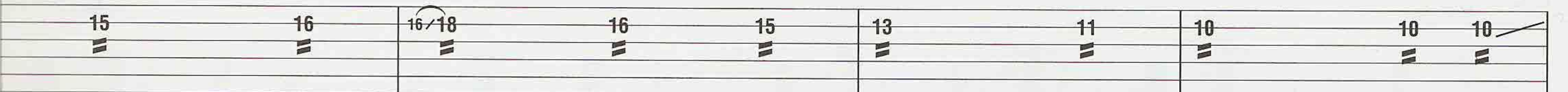
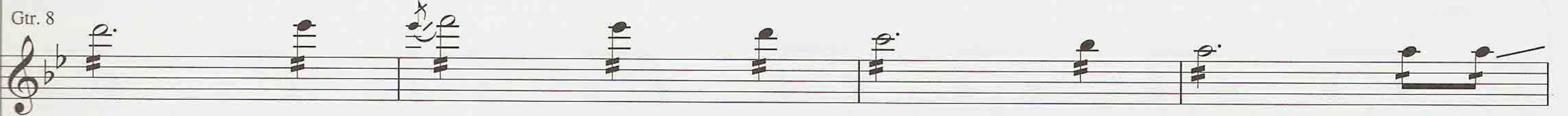


Gm

F



Ah.





Gm F

Ah. \_\_\_\_\_

Gtr. 8

8va

15 16 18 16 17 18 20 20 20

Gtr. 5

8va

15 13 13/15 16 18 20 20 20 20 20 20

Gtr. 4

8va

15 15 16 15 15/17 15 16 15 13 14 16 15 20 20 20

Gtr. 3

7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5



# Chorus

A tempo

Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

Gtrs. 3, 4, 5 & 8 tacet

G5 A5 Bb5 C5 Bb5 A5

Hey, man! Look at me rock - in' out! I'm on the ra - di - o.

G5 A5 Bb5

Hey, man! Look at me rock - in' out! I'm on the

Gtr. 2

7 7 7 7 7 5 5 7 7 8 8 8 8

1. Eb5 D5 C#5 Eb5 D5 C#5 Eb5

vid - e - o. (Woo!) vid - e - o with

13 12 11 11 11 11 11 11 16 16 13 12 11 11 11 11 13

\*Trem pick in sixteenth-note pattern while sliding down str.

D5 C5 Bb5 A5 Free time G5

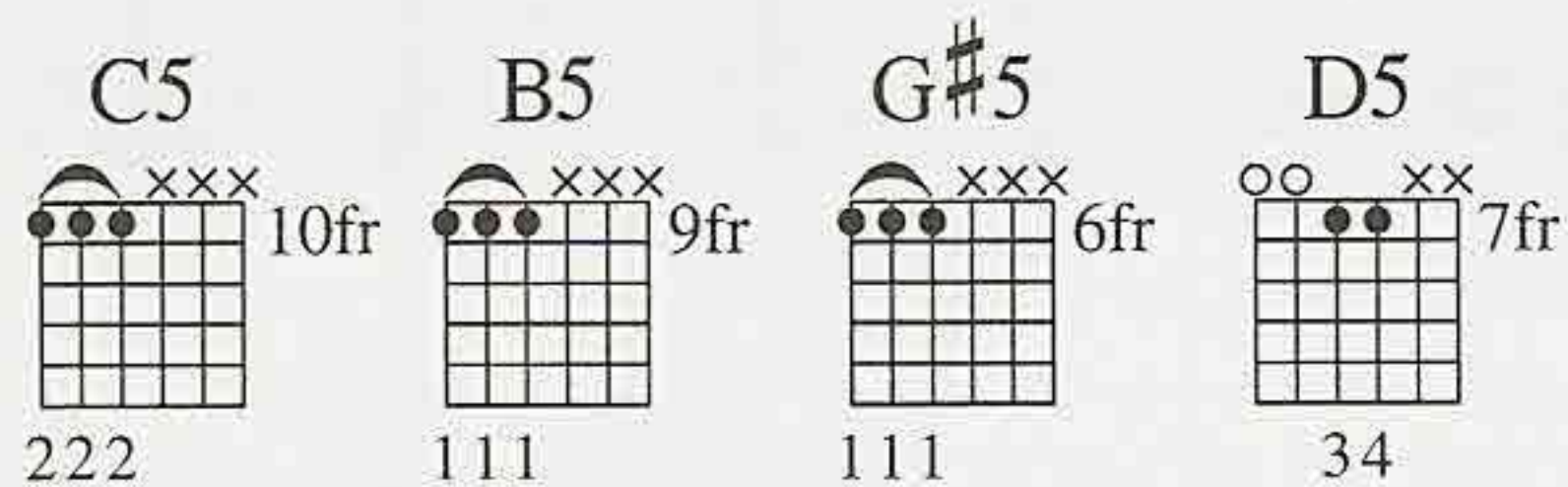
Dan - ny and Li - sa.

12 12 10 10 8 7 5 5 5 5



# This Cocaine Makes Me Feel Like I'm on This Song

Words and Music by Daron Malakian and Serj Tankian



Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

**Intro**  
Moderately  $\text{♩} = 112$

G $\sharp$ 5 N.C. F $\sharp$ 5 A5 G $\sharp$ 5 N.C. F $\sharp$ 5 G $\sharp$ 5 A5 N.C. B5 A5 G $\sharp$ 5 N.C. F $\sharp$ 5 A5

\*Gtrs. 1 & 2 (dist.)

T  
A  
B

6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 7  
6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 7  
6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 7

\*Composite arrangement

\*\*G $\sharp$ 5 F $\sharp$ 5 A5 G $\sharp$ 5 F $\sharp$ 5 G $\sharp$ 5

Voc Fig. 1

Um, chick - a. Um, chick - a.

Rhy. Fig. 1

6 6 8 8 8 8 8 (8) 8 0 4 7 6 6 8 8 8 8 8 (8) 8 0 4 6  
6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 6  
6 6 4 7 6 6 4 6 7 7 9 7 6 6 4 6

A5 B5 A5 G $\sharp$ 5 F $\sharp$ 5 A5

End Voc Fig. 1

Um, chick - a. Um, chick - a.

7 7 9 9 9 9 9 (9) 9 0 9 7 6 6 8 8 8 8 8 (8) 8 0 4 7  
7 7 9 9 9 9 9 (9) 9 0 9 7 7 6 6 8 8 8 8 8 (8) 8 0 4 7  
7 7 9 9 9 9 9 (9) 9 0 9 7 7 6 6 8 8 8 8 8 (8) 8 0 4 7



Lead Voc.: w/ Voc. Fig. 1

G#5 F#5 A5 G#5 F#5 G#5

A5 B5 A5 G#5 F#5 G#5

End Rhy. Fig. 1

Double-time feel

C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5

Rhy. Fig. 2 End Rhy. Fig. 2

(Gtr. 1, cont. in slashes)

C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 D#

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

Gtr. 2 Riff A End Riff A

Verse

G#5

(cont. in notation)

1. There's noth - ing wrong with me, there's some - thing wrong with you, there's some - thing



wrong with me. I hope your step - son does - n't eat the fish when we're

[illegible]



wrong with me. I hope your step-son does - n't eat the fish when we're cry - ing for our next fix.

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Kill - ers nev - er hurt feel - ings, kill - ers nev - er hurt feel - ings, kill - ers nev - er hurt feel - ings.











Gtr. 1: w/ Riff A  
Gtr. 2: w/ Rhy. Fig. 3

C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 D5

Gon - or - rhe - a gor-gon - zo - la, gon - or - rhe - a gor-gon - zo - la. Sin - gle files of clean feed-ings, sin - gle files of clean feed-ings.

### Outro-Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 7 meas.)

G#5 F#5 A5

There's noth - ing wrong with me, there's some - thing wrong with you, there's some - thing

G#5 F#5 G#5

wrong with me. I hope your step - son does - n't eat the fish.

A5 B5 A5 G#5 F#5 A5

There's noth - ing wrong with me. There's some - thing wrong with you.

G#5 F#5 A5

There's noth - ing wrong with me, there's some - thing wrong with you, there's some - thing

G#5 F#5 G#5 A5 B5 A5

wrong with me. I hope your step - son does - n't eat the fish. There's noth - ing wrong with me.

G#5 F#5 A5 G#5

There's some - thing wrong with you. Don't eat the fish.

Gtrs. 1 & 2

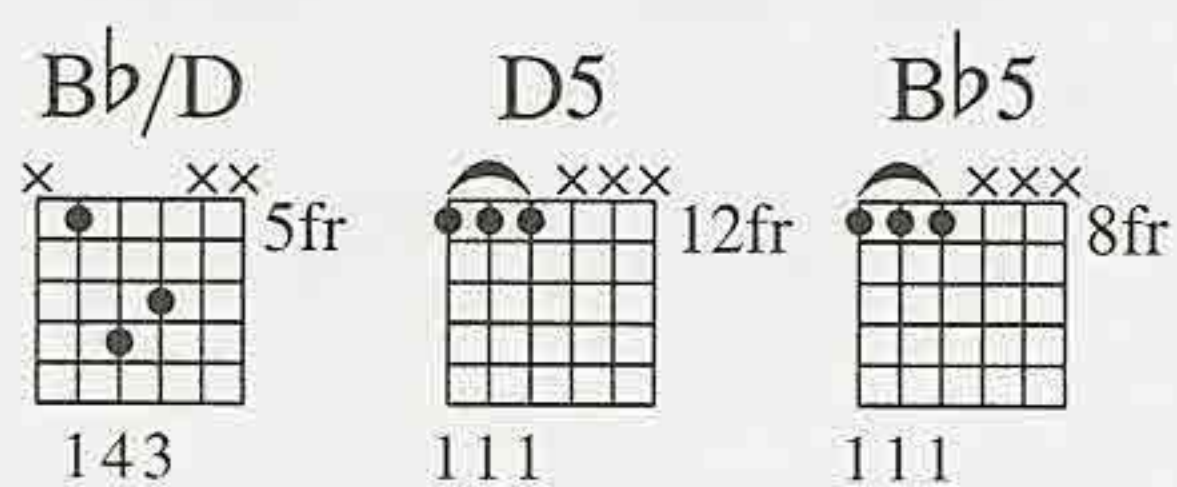
There's some - thing wrong with you. Don't eat the fish.



# Violent Pornography

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$



## Intro

Moderately fast  $\text{♩} = 143$

\*D  
Gtr. 1 (slight dist.)

\*\*D/F $\sharp$

Gm

Riff A

*mf*  
let ring throughout

TAB

|   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 4 | 5 | 5 | 7 | 8 | 7 | 5 | 8 | 7 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|

\*Chord symbols reflect overall harmony.

\*\*Bass plays F $\sharp$ .

\*\*\*D/A

B $\flat$ 5

1.  
C5

2.

C5

B $\flat$ /D

End Riff A

Gtr. 2 (dist.)

Gtr. 1 divisi

TAB

|   |     |   |   |   |   |   |   |   |   |   |
|---|-----|---|---|---|---|---|---|---|---|---|
| 4 | (4) | X | 8 | 7 | 8 | 7 | 8 | 7 | 8 | 5 |
|---|-----|---|---|---|---|---|---|---|---|---|

\*\*\*Bass plays A.

## Verse

Gtr. 1 tacet  
2nd time, Gtr. 3: w/ Rhy. Fill 1  
3rd time, Gtr. 3: w/ Rhy. Fill 2

E $\flat$ 5

N.C.

E $\flat$ 5

E5

N.C.

E5

1., 2., 3. Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y

Gtr. 2

TAB

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 8 | 8 | 8 | 8 | 9 | 9 | 9 | 9 |
|---|---|---|---|---|---|---|---|

†Vocals doubled till chorus.

### Rhy. Fill 1 Gtr. 3

TAB

|   |   |
|---|---|
| 1 | 1 |
|---|---|

### Rhy. Fill 2 Gtr. 3

P.M. †

TAB

|   |   |
|---|---|
| 1 | 1 |
|---|---|



Eb5 N.C.

Eb5 D5 N.C.

D5

Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y { sucks. }  
 { sucks. }  
 { fucks. }

8 8 7 7  
 6 6 5 5

Eb5 N.C.

Eb5 E5 N.C.

E5

Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y { cries. }  
 { dies. }  
 { dies. }

8 8 9 9  
 6 6 7 7

Eb5 N.C.

Eb5 D5 N.C.

Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y liv - in' now, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y { dies. }  
 { cries. }  
 { cries. } It's a

\*Gtr. 3 (dist.)

Gtr. 2  
 divisi

*f*

*steady gliss.*

14

\*Two gtrs. arr. for one.

8 8 7 7  
 6 6 5 5



# Chorus

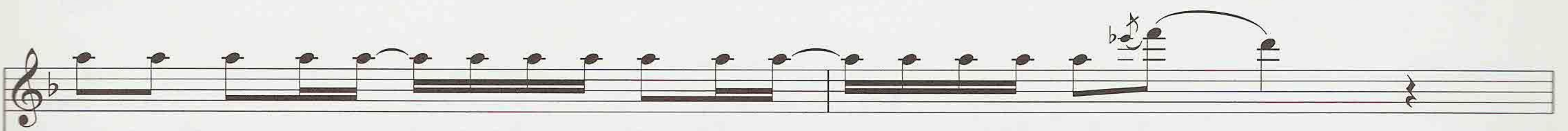
Gtr. 2 tacet

D5

E $\flat$ 5

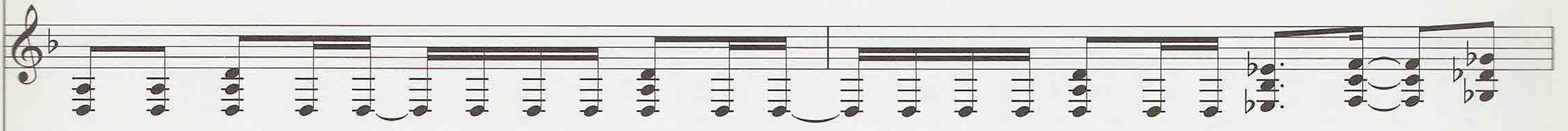
F

G $\flat$ 5

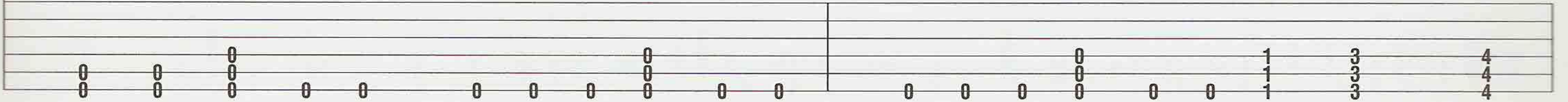


non - stop dis - co, bet \_\_\_\_ you it's Na - bis - co, bet \_\_\_\_ you did - n't know, oo. \_\_\_\_

Gtr. 3



P.M. -----| P.M. -----| P.M. -----| P.M. -----|

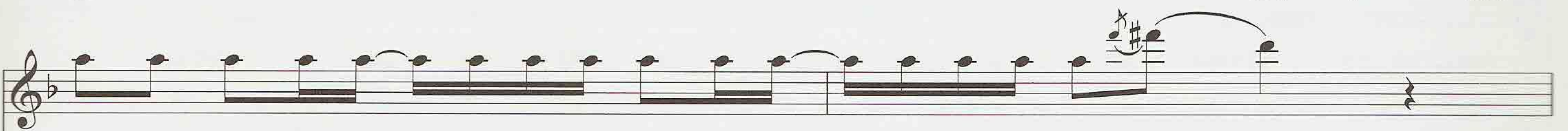


D5

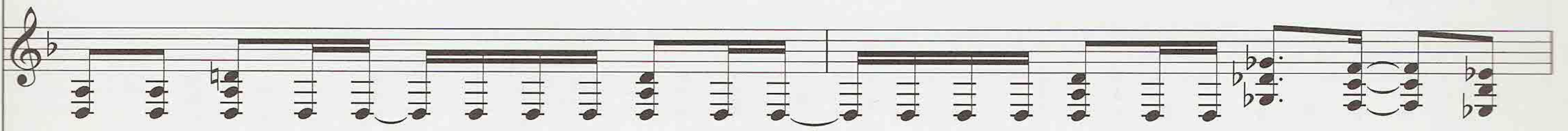
G $\flat$ 5

F

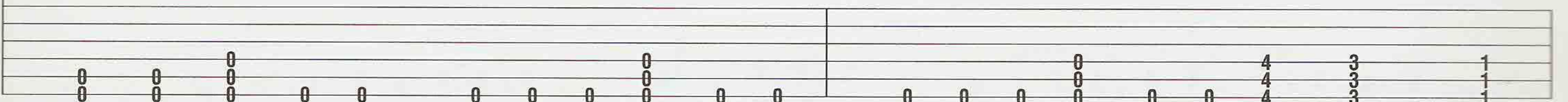
E $\flat$ 5



Non - stop dis - co, bet \_\_\_\_ you it's Na - bis - co, bet \_\_\_\_ you did - n't know, oo. \_\_\_\_



P.M. -----| P.M. -----| P.M. -----| P.M. -----|

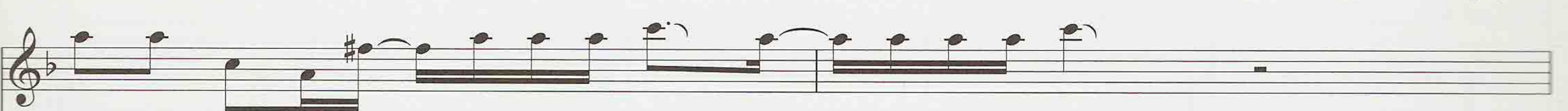


D5

E $\flat$ 5

F5

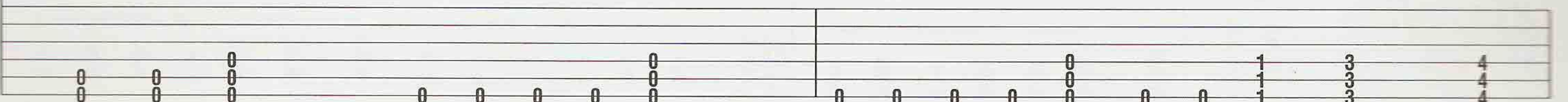
G $\flat$ 5



Non - stop dis - co, bet \_\_\_\_ you did - n't know, bet \_\_\_\_ you did - n't know.



P.M. -----| P.M. -----| P.M. -----| P.M. -----|





1.  
To Coda

D5

Bb/D

Gtr. 2

(cont. in notation)

Non - stop dis - co, bet you did - n't know, bet you did - n't know, bet you did - n't know. —

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M.

2.

Chorus

D5

Gb5

F5

Eb

D5

F#5

know, bet you did - n't know. It's a vi - o - lent por - nog - ra - phy, —

Rhy. Fig. 1

P.M. -----|

G5

A5

Bb5

C5

D5

chok - ing chicks and sod - om - y, — the kind - of shit you get on — your T V. —

End Rhy. Fig. 1

Bb5

D5

F#5

G5

It's a vi - o - lent por - nog - ra - phy, — chok - ing chicks and

Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----|



(cont. in notation)

**⊖ Coda**

Gtr. 3: w/ Rhy. Fig. 1

Bb5

End Rhy. Fig. 3

Handwritten musical score for the song "It's a Wonderful Life". The score is written on a single page with a treble clef and a key signature of one sharp (F#). The melody line is written on a five-line staff, with a long slur covering the first eight measures. The lyrics "It's a" are written below the staff. The score is on a single page with a dashed line indicating a continuation on the next page.



# Chorus

Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 3 tacet

D5 F#5 G5 A5

vi - o - lent por - nog - ra - phy, — chok - ing chicks and sod - om - y, —

(Ah, — ah, — ah, —

Bb5 C5 D5 Bb5

Gtr. 2: w/ Rhy. Fig. 3

the kind — of shit you get on — your T V. — It's a

ah, — ah. —

Gtr. 3: w/ Rhy. Fig. 2

D5 F#5 G5 A5

vi - o - lent por - nog - ra - phy, — chok - ing chicks and sod - om - y, —

Ah, — ah, — ah, —

Bb5 C5 D5 Bb5

the kind — of shit that's on — your T V. — It's a  
(It's a

ah, — ah.

Gtr. 3

P.M. — P.M. — P.M. — P.M. —

8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8



# Half-time feel

Gtr. 3: w/ Rhy. Fig. 1

D5 F#5 G5 A5

vi - o - lent por - nog - ra - phy, — chok - ing chicks and sod - om - y, —  
 vi - o - lent — por - nog - ra - phy, — chok - ing chicks and sod - om - y, —

La, la la, — la, — la, la,

Bb5 C5 D5 Bb5

the kind — of shit that's on — your T V. — It's on — your T  
 the kind — of shit that's on — your T V. — It's on — your T

la, la, — la, la, — la, — la, —

## End half-time feel

### Outro

Gtr. 1: w/ Riff A (1 2/3 times)

D5 Bb5 D D/F#

V. — Turn off — your T — V. —  
 V. — Fuck — your T — V.)

la, la, — la.) —

Gtr. 3

12 12 12 (12) 12 12 12 0



Gm D/A Bb5 C

(Can you say, "brain - wash - ing?") B, b, b, b,

P.S. -----

D D/F# Gm D/A

brain - wash - ing. It's a

P.S. - - - - -

Bb5 rit. C5 D5

non - stop dis - co.

Gtr. 3 rit. P.S. ----- \* P.S. -----

\*Stop and start pick slide randomly.

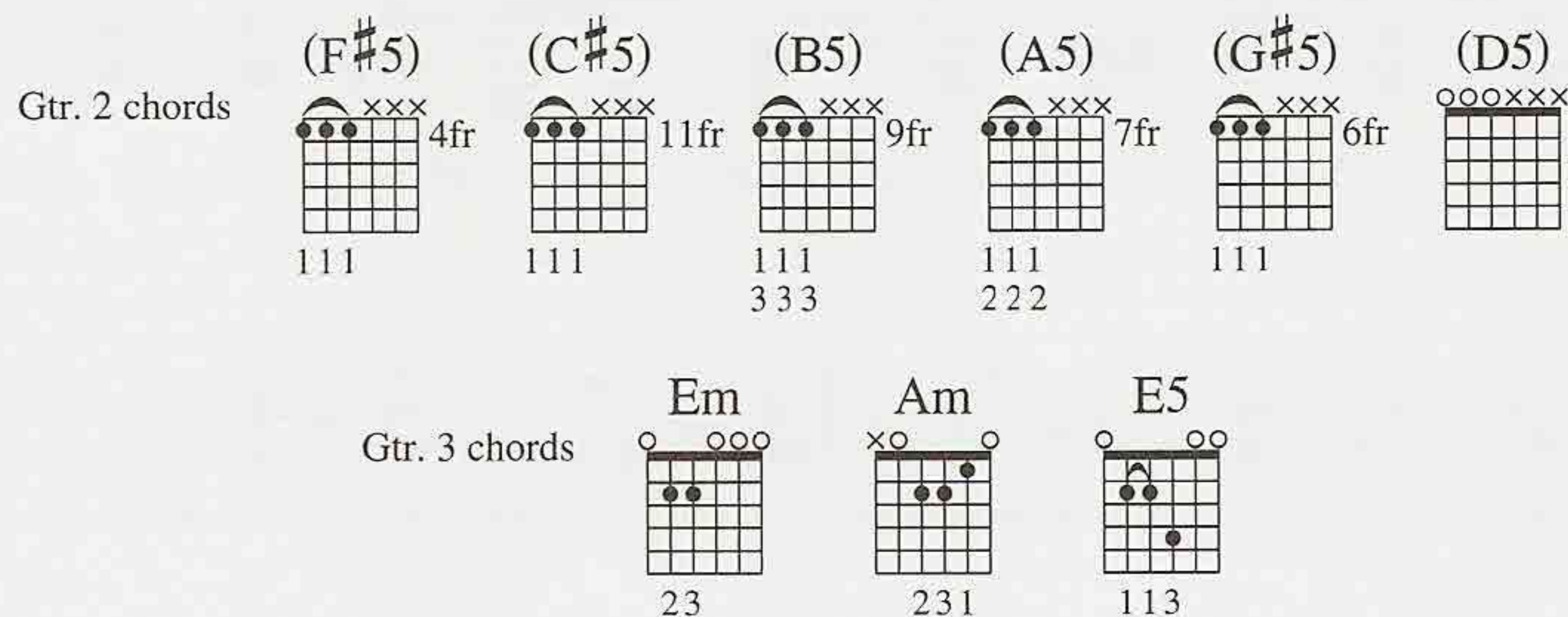
Gtr. 1 rit.

8 7 8 0



# Question!

Words and Music by Daron Malakian and Serj Tankian



Gtrs. 2 & 4: Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast ♩ = 184

Gtr. 1  
(acous.) \*Em<sup>b</sup>6

Riff A

End Riff A

*mf*  
let ring throughout

*sim.*

\*Chord symbols reflect implied harmony.

Em(add11)

Gtr. 1 tacet

\*\* (F#5) (C#5) (B5) (A5) (B5) (G#5) (A5) (F#5) (C#5) (B5) (A5) (B5) (G#5) (A5)

Rhy. Fig. 1

End Rhy. Fig. 1

\*\*\*Gtr. 2  
(elec.)

*f*  
w/ dist.

(2nd time, cont. in notation)

†Gtr. 3  
(acous.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

\*\*Symbols in parentheses represent chord names respective to tuned down guitar.

\*\*\*Doubled throughout

†Doubled throughout



Gtr. 3: w/ Rhy. Fig. 1A (2 times)

Gtr. 2

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

4 4 4 11 9 9 7 7 9 6 7 4 4 4 11 9 9 7 7 9 6 7

\*Symbols in parentheses represent chord names respective to tuned down guitar.  
Symbols above represent actual sounding chords.

Gtr. 2: w/ Rhy. Fig. 2

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

9 8

### Verse

Gtr. 1: w/ Riff A

(F#5)

Gtr. 1: w/ Riff A

Gtr. 2

1. Sweet ber - ries — read - y for two. Ghosts are no — dif - f'rent than you. —

Gtr. 3

0 0 4 4 2 2 0

Gtr. 4 (elec.)

### Riff B

*mf*  
w/ slight dist. & chorus  
P.M. -----

4 4 7 4 7 4 7 4 5 4 4 7 4 7 4 7 4 5





Gtrs. 2 & 3 tacet

Em $\flat$ 6  
(F $\sharp$ mb6)

Am(add2)  
(Bm(add2))

— Ghosts are now — wait-ing for you. Are you... —

Gtr. 1

Riff C End Riff C

0 0 12 10 12 12 10 12 0 0 12 10 12 10 12 12 10 10 12 10 10

Gtr. 4

End Riff B Riff C1 End Riff C1  
P.M. ————

4 4 7 4 7 4 7 4 5 2 9 (9) 2 9 (9)

Gtr. 1: w/ Riff A (2 times)  
Gtr. 4: w/ Riff B

Em $\flat$ 6  
(F $\sharp$ mb6)

Sweet ber - ries — read - y for two. Ghosts are no — dif - f'rent than you. — Ghosts are now — wait-ing for you.

Gtrs. 1 & 4: w/ Riffs C & C1 (2 times)

Am(add2)  
(Bm(add2))

Are you dream ing? (Are you dream ing?)

Pre-Chorus

(F $\sharp$ 5)

(D5)

Gtr. 4

Dream — ing — the night, —

Gtr. 3

—



(F#5) (D5)

dream - ing al - right.

# Chorus

Gtr. 4 tacet

Em

Rhy. Fig. 3

Gtr. 3

sim.

Do we, do we know

w/ dist.

*mf*

Gtr. 5 (elec.)

Gtr. 6 (elec.) *divisi*

Gtr. 2

P.M. P.M. P.M. P.M. P.M.



Am

Em  
(F#m)

End Rhy. Fig. 3

Rhy. Fig. 4

End Rhy. Fig. 4

when we fly? When

P.M. ----- P.M. P.M. P.M. P.M. -----

4 4 4 6 9 9 11 9 12 9 11 9 4 4 4 6 4

To Coda ⊕

we, when we go do we

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

4 4 4 6 4 4 4 4 4 4 4 4 4 4 4 4 6 4 4 4 4 4 4 4 4 4 4 4 6



Am

Gtr. 3

Music notation for guitar 3 and vocal line. The guitar part consists of eighth notes in a descending pattern. The vocal line is a melody in treble clef with a key signature of one sharp (F#).

die?

Music notation for the vocal line, continuing the melody from the previous section.

(Yeah.)

Riff D

End Riff D

Music notation for Riff D, featuring a series of power chords in treble clef.

Riff D1

End Riff D1

Music notation for Riff D1, featuring a series of power chords in treble clef, similar to Riff D but with different fretting.

Rhy. Fig. 5

End Rhy. Fig. 5

Music notation for Rhythmic Figure 5, featuring a series of eighth notes in treble clef. The first four measures are marked with "P.M." (Palm Mute).

### Interlude

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A  
Gtrs. 5 & 6 tacet

Music notation for the Interlude, featuring a series of power chords in treble clef. The chords are: E5 (F#5), B5 (C#5), A5 (B5), G5 (A5), A5 (B5), F#5 (G#5), G5 (A5), E5 (F#5), B5 (C#5), A5 (B5), G5 (A5), A5 (B5), F#5 (G#5), G5 (A5).

### Verse

Gtr. 1: w/ Riff A  
Gtr. 4: w/ Riff B (1st 2 meas.)

*D.S. al Coda*

Music notation for the Verse, featuring a melody in treble clef. The first measure is marked with "Emb6 (F#mb6)".

2. Sweet ber - ries read - y for two. Ghosts are no dif - f'rent than you.



# ⊕ Coda

Gtr. 2: w/ Rhy. Fig. 5  
Gtr. 3: w/ Rhy. Fig. 4 (2 times)  
Gtrs. 5 & 6: w/ Riffs D & D1

Am  
(Bm)

die? (die?)

With-out be-ing a -

(Yeah.)

## Interlude

Em

Gtr. 3

lone.

Gtr. 2

4 4 4

Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 1A (8 times)

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

4 4 4

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

4 4 4

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5) E5 (F#5) B5 (C#5) A5 (B5) G5 (A5) A5 (B5) F#5 (G#5) G5 (A5)

4 4 4



E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

Gtr. 2    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    End Riff E

Riff E

P.M. -----

Gtr. 2: w/ Riff E    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

Gtr. 2: w/ Rhy. Fig. 1 (2 times)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

La,    la,    la, \_\_\_\_\_    la,    la,    la,    la,    la.    La,    la,    la, \_\_\_\_\_    la,    la,    la,    la,    la.

E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)    E5 (F#5)    B5 (C#5)    A5 (B5)    G5 (A5)    A5 (B5)    F#5 (G#5)    G5 (A5)

La,    la,    la, \_\_\_\_\_    la,    la,    la,    la,    la.    La,    la,    la, \_\_\_\_\_    la,    la,    la,    la,    la.

Gtr. 2    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)    E5 (F#5)    C5 (D5)    End Riff F

Riff F

P.M. -----




## Chorus


Gtr. 2: w/ Riff F (2 times)

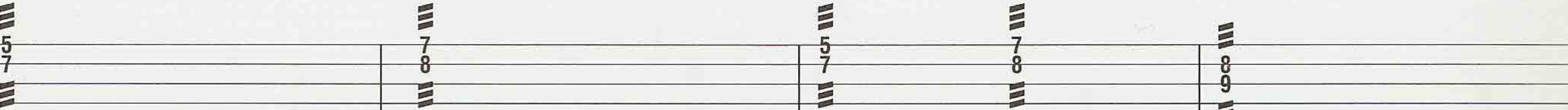
Em

**Rhy. Fig. 6**

Gtr. 3 

Do we, \_\_\_\_\_ do we \_\_\_\_\_ know \_\_\_\_\_  
 Riff G

Gtr. 5 

Gtr. 6 *divisi* 

Riff G1

Am

End Rhy. Fig. 6

\_\_\_\_\_ when we fly? \_\_\_\_\_

Gtr. 5

End Riff G

Gtr. 6

End Riff G1

Gtr. 2

## Riff H

End Riff H

P.M.

[illegible]

Gtr. 2: w/ Riff F (3 times)

Gtr. 3: w/ Rhy. Fig. 6

Gtrs. 5 & 6: w/ Riffs G & G1

Em

$$\text{Lin} \\ (\text{F}\sharp\text{m})$$

When we \_\_\_\_\_ when we \_\_\_\_\_ go \_\_\_\_\_ do we



Gtr. 2: w/ Riff H (2 times)

Am

Gtr. 3

die? \_\_\_\_\_

(Yeah.) \_\_\_\_\_

### Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (2 times)

Gtrs. 5 & 6 tacet

E5 B5 A5 G5 A5 F#5 G5 E5 B5 A5 G5 A5 F#5 G5  
(F#5) (C#5) (B5) (A5) (B5) (G#5) (A5) (F#5) (C#5) (B5) (A5) (B5) (G#5) (A5)

\*Steady gliss.



E5

Gtr. 3

Ah.

Gtr. 1

Gtr. 2

Gtr. 3 tacet

Em $\flat$ 6  
(F $\sharp$ m $\flat$ 6)

Em(add11)  
(F $\sharp$ m(add11))

Gtr. 1 tacet

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

E5 (F $\sharp$ 5) B5 (C $\sharp$ 5) A5 (B5) G5 (A5) A5 (B5) F $\sharp$ 5 (G $\sharp$ 5) G5 (A5) E5 (F $\sharp$ 5) B5 (C $\sharp$ 5) A5 (B5) G5 (A5) A5 (B5) F $\sharp$ 5 (G $\sharp$ 5) G5 (A5)

La, la, la, — la, la, la, la, la. La, la, la, — la, la, la, la, la.



# Sad Statue

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Fast  $\text{♩} = 169$

\* D5

E $\flat$ 5

D5

E $\flat$ 5

Gtr. 1 (dist.)

mf

\*Chord symbols reflect implied harmony.

D5

E $\flat$ 5

D5

E $\flat$ 5

Gtr. 1 tacet

D5

Rhy. Fig. 1

\*Gtrs. 2 & 3 dist.

f

P.M. -----

\*Composite arrangement

E $\flat$ 5

D5

E $\flat$ 5

F5

E $\flat$ 5

P.M. -----

D5

E $\flat$ 5

D5

P.M. -----

P.M. -----

E $\flat$ 5

F5

E $\flat$ 5

D5

E $\flat$ 5

F5

E $\flat$ 5

D5

E $\flat$ 5

P.M. -----

P.M. -----

P.M. -----

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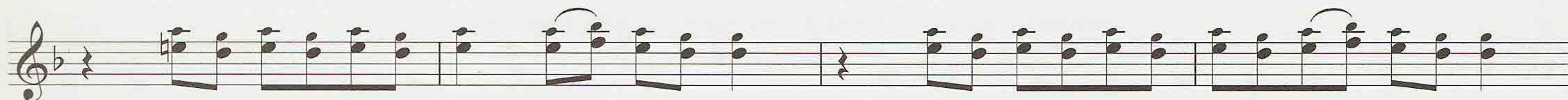






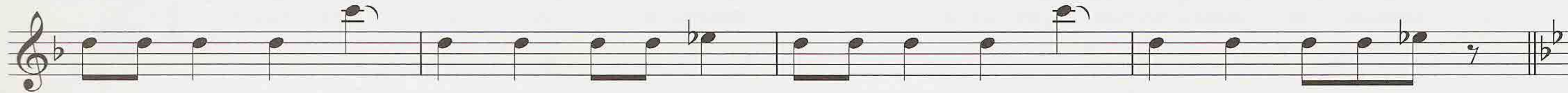
Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5



The pic-tures of time and space are — re - ar-ranged in this lit - tle piece of typ - i - cal — trag - e - dy.

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

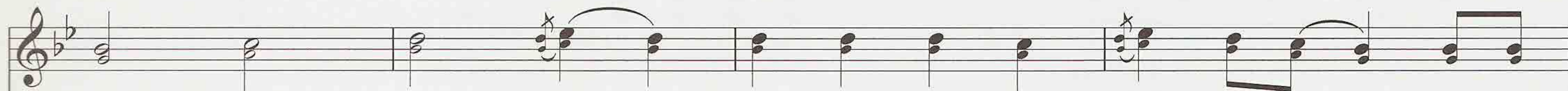


Jus - ti - fied can - dy, bran - dy for the nerves. El - o - quence be - longs to the con - quer - er.

### Chorus Half-time feel

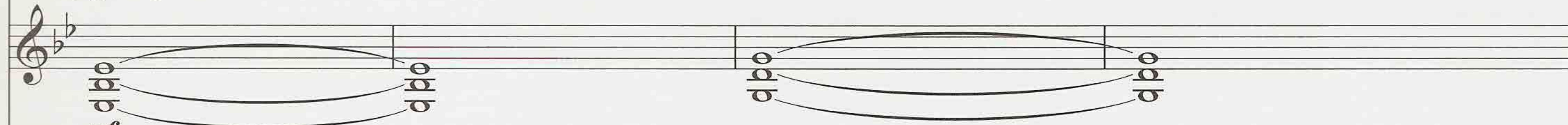
Eb5

G5



You and me will — all go down in his - to - ry — with a

Gtr. 4 (slight dist.)



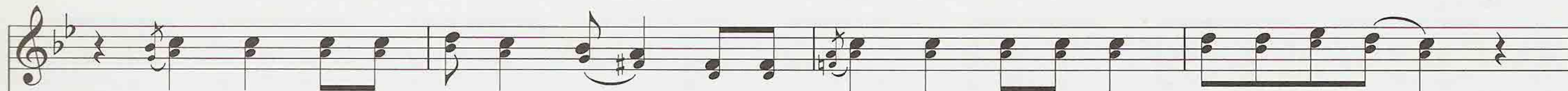
*mf*  
w/ Leslie

1  
1  
1

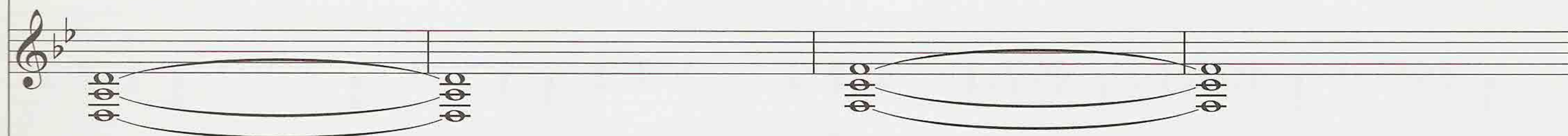
1  
1  
1

D5

F5



sad Stat - ue of Lib - er - ty — and a gen - er - a - tion that did - n't a - gree. —



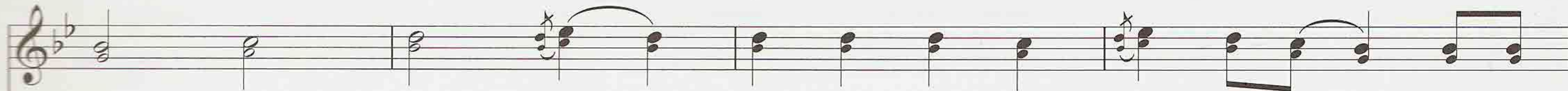
1  
1  
1

1  
1  
1

Gtr. 4 tacet

Eb5

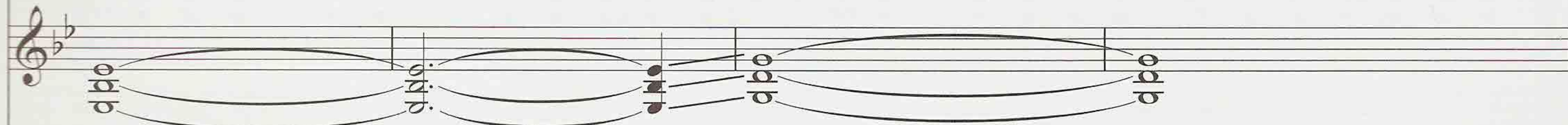
G5



You and me will — all go down in his - to - ry — with a

Rhy. Fig. 3

Gtrs. 2 & 3



1  
1  
1

(1)  
(1)  
(1)



To Coda ⊕

End half-time feel

D5 F5

sad statue of Liberty and a generation that didn't agree.

End Rhy. Fig. 3

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5

2. I forgot to, I forgot to let you know that...

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Justified candy, brandy for the nerves. Eloquence belongs to the conquerer.

D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5

Conquest to the lover and your love to the fire. Permanence unfolding in the absolute.

D.S. al Coda

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Forgiveness is the ultimate sacrifice. Eloquence belongs to the conquerer.

⊕ Coda

Half-time feel

F5

generation that didn't agree. Generation.

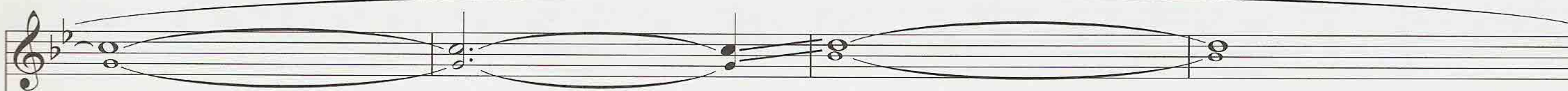


# Interlude

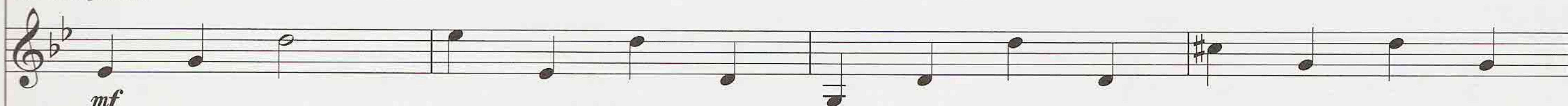
Gtrs. 2 & 3 tacet

E♭maj7

G5



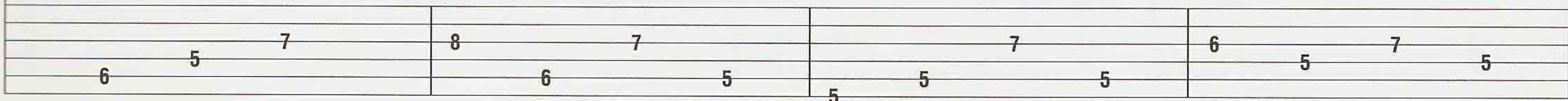
Gtr. 5 (slight dist.)



*mf*

let ring

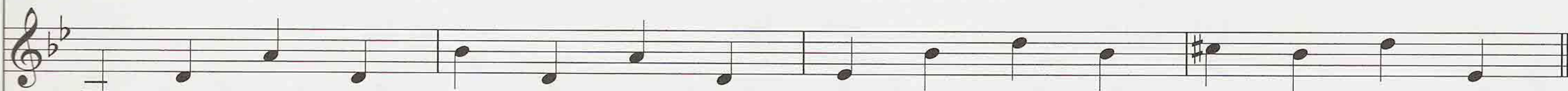
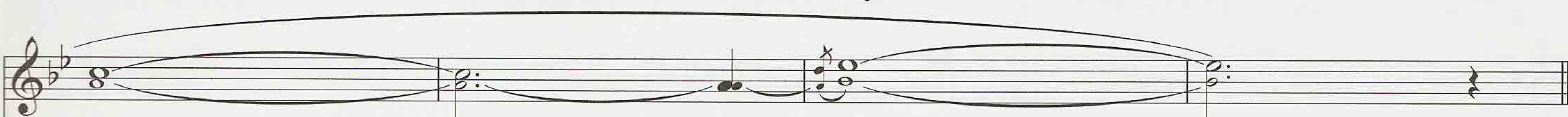
let ring



End half-time feel

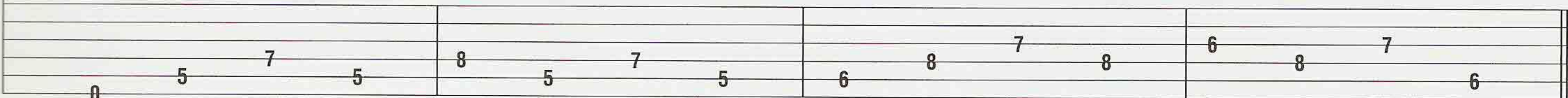
D5

E♭maj7



let ring

let ring



E♭maj7



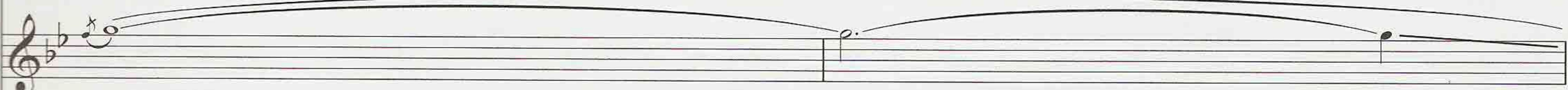
What

is

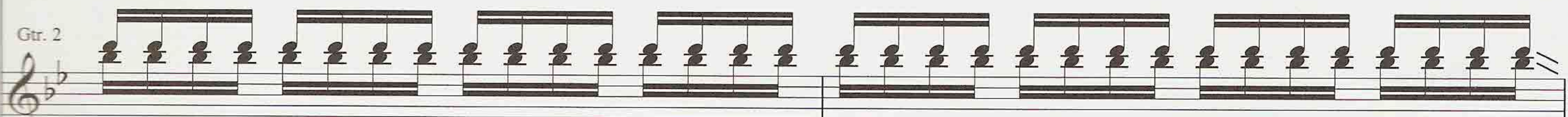
in

us

that



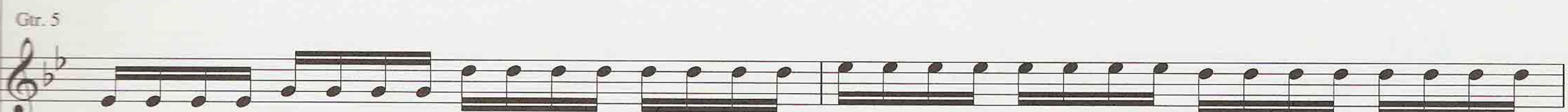
(Oh,



Gtr. 2

Gtr. 3

divisi



Gtr. 5





The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of two measures. The first measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4, all beamed together. The second measure contains a quarter note on A4, a quarter note on G4, and a half note on F4, also beamed together. A slur covers the entire two-measure phrase.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth notes, with some beamed pairs. The first measure contains a double bar line. The second measure contains a double bar line. The third measure contains a double bar line. The fourth measure contains a double bar line. The fifth measure contains a double bar line. The sixth measure contains a double bar line. The seventh measure contains a double bar line. The eighth measure contains a double bar line. The system ends with a double bar line.

to \_\_\_\_\_ the \_\_\_\_\_ cries \_\_\_\_\_ of \_\_\_\_\_

[illegible]

The second system of the musical score for 'The Little Boat' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody continues from the first system. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The melody then descends: quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4, and quarter note F4. The system ends with a double bar line.



hu - man suf - fer - ing?

now.

Suf - fer - ing

Suf - fer - ing, suf - fer -

now. \_\_\_\_\_

ing!)



D5 Eb5 D5 Eb5 F5 Eb5

Whoa. Suf - fer - ing

D5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 D5

now.

Gtrs. 2 & 3

P.M. P.M. P.M. P.M. P.M.

# Chorus Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 3

Eb5 G5

You and me will all go down in his - to - ry with a

D5 F5

sad Stat - ue of Lib - er - ty and a gen - er - a - tion that did - n't a - gree.

Eb5 G5

You and me will all go down in his - to - ry with a

Gtrs. 2 & 3



D5

F5

sad Stat - ue of Lib - er - ty and a gen - er - a - tion that did - n't a - gree.

## Outro

D5

Eb5

Gen - er - a - tion,

P.M. P.M.

D5

Eb5

F5

Eb5

D5

P.M. P.M. P.M. P.M.

Eb5 D5

Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 N.C.

be - long - ing, be - long - ing to.

P.M. P.M. P.M.



# Old School Hollywood

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Fast ♩ = 170

\*\* G5

\*Gtr. 1

Riff A

End Riff A

Riff B

End Riff B

mf

TAB

0 / 5 (5) 0 / 5 (5) 0 / 5 (5) 0 / 5

\*Synth. arr. for gtr.

\*\*Chord symbols reflect implied harmony.

Robot voice: (Old school Hol - ly - wood

Riff C

End Riff C

5 / 7 / 5 / 8 / 5 / 7 / 5 0 5 / 7 / 5 / 8 / 5 / 7 / 5 0 5 / 7 / 5 / 8 / 5 / 7 / 5 0 5 / 7 / 5 / 8 / 5 / 7 / 5

5

base - ball. Old school Hol - ly - wood base - ball.)

Gtr. 1 Riff D

End Riff D

0 5 / 7 / 5 / 8 / 5 / 7 / 5 0 5 / 7 / 5 / 8 / 5 / 7 / 5 0 5 / 7 / 5 / 8 / 5 / 7 / 5 0 5 / 7 / 5 / 8 / 5 / 7 / 5

Gtr. 2 (dist.)

f

P.S.



Gtr. 1: w/ Riff D (2 times)

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5

\*Gtrs. 2 & 3 (dist.)

*f*

0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5

\*Composite arrangement

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 G5 A5 G5

P.M. -----

0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5

### Verse

Gtrs. 2 & 3 tacet

C5

G5

Spoken: To - ny Dan - za cuts in line. Robot voice: (Old school Hol - ly-wood, washed up Hol - ly - wood.

### Riff F

Gtr. 4 (dist.)

*mf*

P.M. -----

0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5 0 5 7 5 8 5 7 5

Gtr. 1

### Riff E

End Riff E

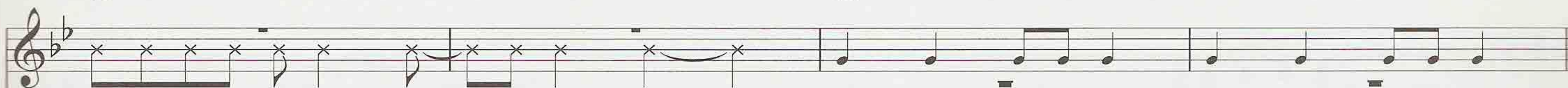
5 5



Gtr. 1: w/ Riff E

C5

G5

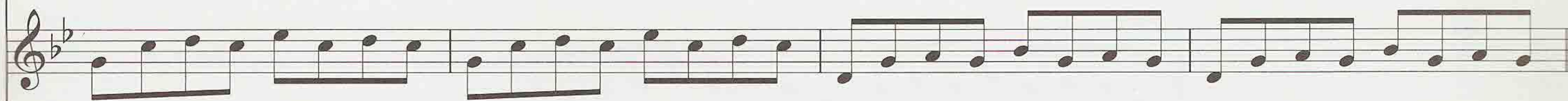


Stand-ing in the sun, I'm wast - ing my time. \_\_\_\_

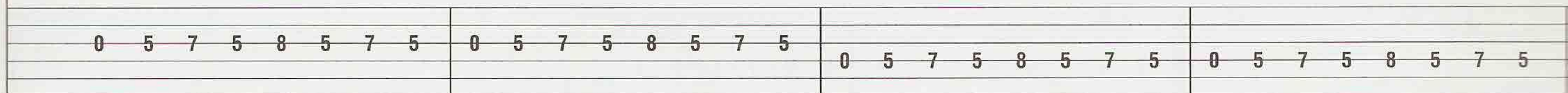
Old school Hol - ly-wood, washed up Hol - ly-wood.)

Gtr. 4

End Riff F



P.M. -----



### Pre-Chorus

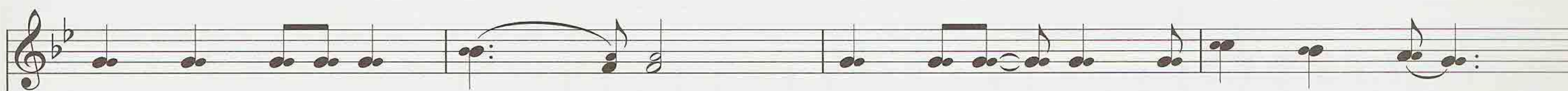
Gtr. 4 tacet

E $\flat$ 5

D5

E $\flat$ 5

F5



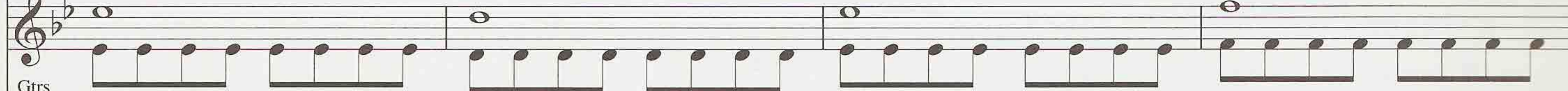
Old school Hol - ly-wood base - ball,

Jack Gi - lar - di is ten feet tall. \_\_\_\_

Gtr. 1

Riff G

End Riff G

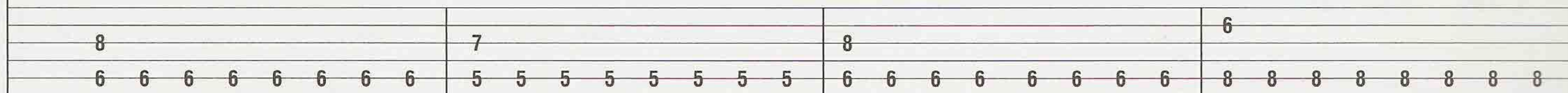


Gtrs.  
2 & 3  
divisi

P.M. -----

Riff G1

End Riff G1

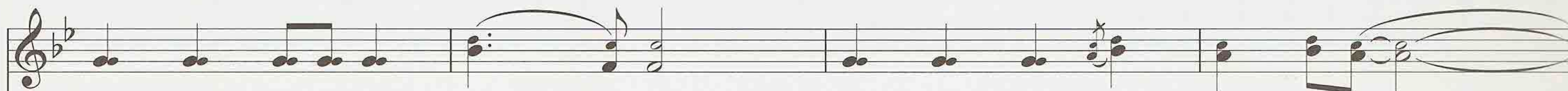


E $\flat$

Dsus4

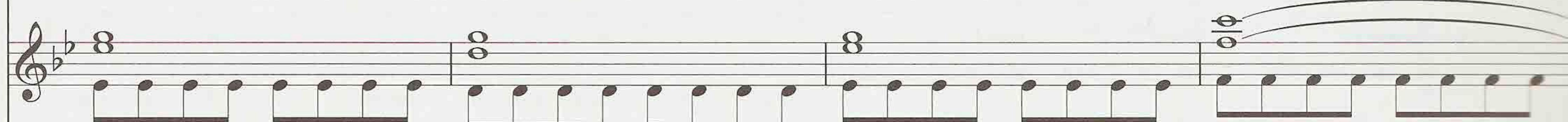
E $\flat$

F5

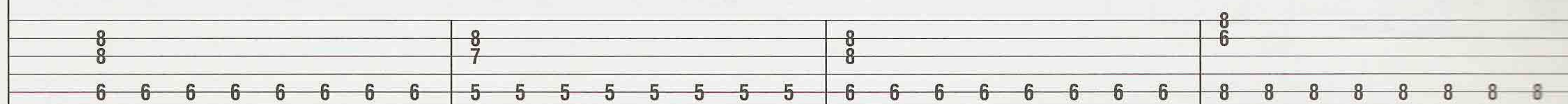


Old school Hol - ly-wood base - ball,

me and Frank - ie Av - a - lon. \_\_\_\_



P.M. -----





# Chorus

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 A5 G5 F5 Eb5 D5 C5 D5 F#5 A5

Old school Hol-ly-wood, washed up Hol-ly-wood.

Gtr. 1 Riff H End Riff H

(8/6)

0 5/7 5/8 5/7 5 0 5/7 5/8 7 10 8 8 7 7 7 10

Gtrs. 2 & 3 Rhy. Fig. 1 End Rhy. Fig. 1

10 10 10 10 10 10 10 10 8 8 8 8 8 8 8 8 0 5 7 5 8 5 7 5 0 5 7 5 8 7 5 3 1 1 1 5 3 0 0 4 7 0 0 4 7

## Verse

Gtrs. 2 & 3: tacet  
Gtr. 4: w/ Riff F  
C5

G5

2. Hey man, don't you touch my belt. Robot voice: (Old school Hol-ly-wood, washed up Hol-ly-wood.)

Gtr. 1

8 5

C5

G5

Stand-ing in the sun I'm a-bout to melt. Old school Hol-ly-wood, washed up Hol-ly-wood.)

0 5/7 5/8 5/7 5 8 0 5/7 5/8 5/7 5 0 5/7 5/8 5/7 5



# Pre-Chorus

Gtr. 1: w/ Riff G  
Gtrs. 2 & 3: w/ Riff G1

E $\flat$ 5 D5 E $\flat$ 5 F5

Old school Hol - ly - wood base - ball, Jack Gi - lar - di is ten feet tall. —

E $\flat$  Dsus4 E $\flat$  F5

Old school Hol - ly - wood base - ball, me and Frank - ie Av - a - lon. —

Gtr. 1

P.M. ————

Gtrs. 2 & 3  
divisi

## Chorus

Gtrs. 1 & 2: w/ Riff D (1st 2 meas.)

D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5 D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5

Gtrs. 2 & 3

Gtr. 1: w/ Riff H (2 times)  
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5 D5 G5 A5 G5 B $\flat$ 5 A5 G5 F5 E $\flat$ 5 D5 C5 D5 F $\sharp$ 5 A5

Old school Hol - ly - wood, washed up Hol - ly - wood.

To Coda

D5 G5 A5 G5 B $\flat$ 5 G5 A5 G5 D5 G5 A5 G5 B $\flat$ 5 A5 G5 F5 E $\flat$ 5 D5 C5 D5 F $\sharp$ 5 A5

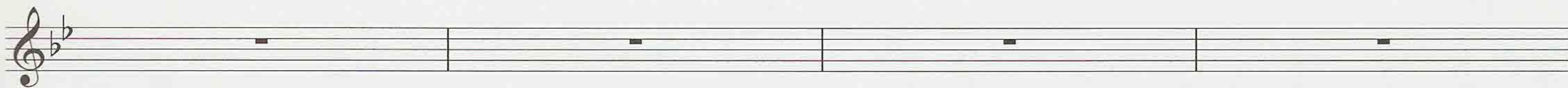
Old school Hol - ly - wood, washed up Hol - ly - wood.



Interlude

Gtr. 1: w/ Riff A (3 times)

G5



Voc. Fig. 1

Gtr. 1: w/ Riff B

End Voc. Fig. 1

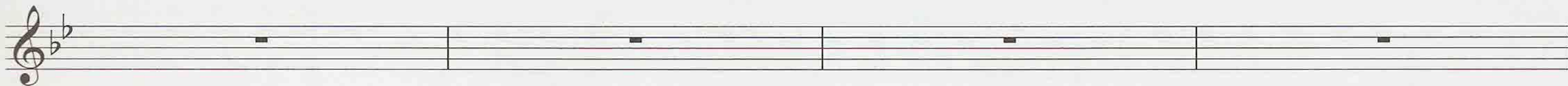


Robot  
voice:

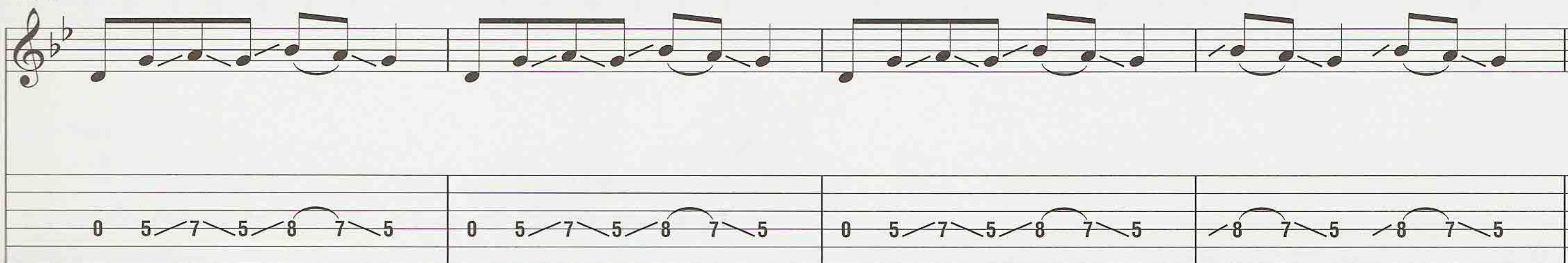
(Old school Hol - ly - wood base - ball. Old school Hol - ly - wood base - ball.)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 1: w/ Riff C



Gtr. 1



Pre-Chorus

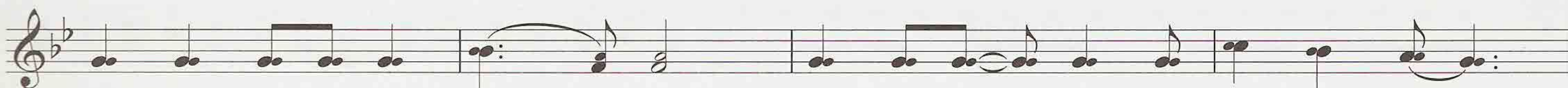
Gtr. 1: w/ Riff G

Eb5

D5

Eb5

F5



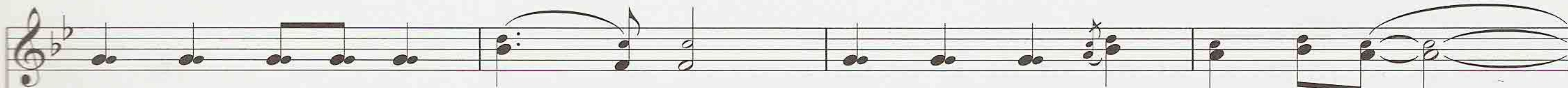
Old school Hol - ly - wood base - ball, Jack Gi - lar - di is ten feet tall. \_\_\_\_

Eb

Dsus4

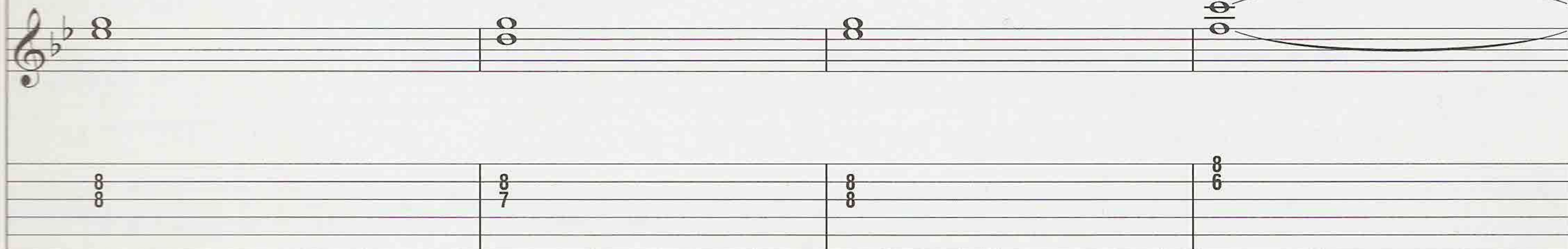
Eb

F5



Old school Hol - ly - wood base - ball, me and Frank - ie Av - a - lon. \_\_\_\_\_

Gtr. 1





Musical notation for the first system, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The notation includes a long melodic line with a slur and a repeat sign, and a bass line with a 6/8 time signature.

**Coda**

**Outro-Chorus**

Gtr. 1: w/ Riff H (2 times)

D5 G5 A5 G5 Bb5 G5 A5 G5 D5 G5 A5 G5 Bb5 A5 G5 F5

Gtrs. 2 & 3

Musical notation for the second system, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The notation includes a long melodic line with a slur and a repeat sign, and a bass line with a 6/8 time signature.

Musical notation for the third system, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The notation includes a long melodic line with a slur and a repeat sign, and a bass line with a 6/8 time signature.

Musical notation for the fourth system, featuring a treble clef, a key signature of two flats, and a 6/8 time signature. The notation includes a long melodic line with a slur and a repeat sign, and a bass line with a 6/8 time signature.



# Lost in Hollywood

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately slow  $\text{♩} = 75$

A5 A(b6) Asus2 A5

Gtr. 1 (clean)

*mf*

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |   |   |

\*Gtrs. 1 & 2

A(b6) Asus4 A5

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|---|---|---|---|---|---|---|---|
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0 | 0 | 0 | 0 | 0 | 0 |   |   |

\*Gtr. 2 *mp* w/ clean tone & chorus. Composite arrangement

A(b6) Asus2 A5

Ah, ah.

Riff A

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |   |   |

A(b6) Asus4 A5

End Riff A

TAB

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 0 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  |    |   |



Verse

\*A5 Asus2 Am Asus2 A5

1. I'll wait here, you're cra - zy.

Riff B

let ring

7 7 7 7 9 7 7 10 7 7 7 7 10 7 7 7 9 7 7 7 7 7 7

\*Chord symbols reflect implied harmony.

Asus2 Am Asus2 A5

Those vi - cious streets are filled with

End Riff B

let ring

7 7 7 7 7 7 9 7 7 10 7 7 7 9 7 7 7 7 7 7 7 7

C5 Csus2 E5

strays. You should -'ve nev - er gone to Hol - ly - wood.

Gtr. 1 Riff C

End Riff C

let ring

10 10 10 12 10 10 10 12 10 12 0 0 9 7 7 9 7 7 9 7 9 10 9 0

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

10 10 10 12 12 12 12 12 12 0 0 9 9 9 9 9 9 9 9



Gtrs. 1 & 2: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am

They find you, two - time you. Say you're the

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy. Fig. 1

Asus2 A5 C5 Csus2 E5

best they've ev - er seen. You should - 've nev - er trust - ed Hol - ly - wood.

### Interlude

Gtrs. 1 & 2: w/ Riff A

A5 A(b6) Asus2 A5 A(b6) Asus4 A5

### Verse

Gtrs. 1 & 2: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am Asus2 A5

2. I wrote you and told you you were the big - gest fish out

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy. Fig. 1

C5 Csus2 E5

here. You should - 've nev - er gone to Hol - ly - wood.

Gtrs. 1 & 2: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am Asus2 A5

They take you and make you. They looked at you in dis - gust - ing

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy. Fig. 1

C5 Csus2 E5

ways. You should - 've nev - er trust - ed Hol - ly - wood.



# Interlude

C5 G5

Voc. Fig. 1

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_)

Gtr. 1 Rhy. Fig. 2

w/ chorus

A5 \*C/E E5 F5

End Voc. Fig. 1

ah.) \_\_\_\_\_

End Rhy. Fig. 2

\*Bass plays E.

## Chorus

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)  
C5 G5

I was stand - ing on \_\_\_\_\_ the wall, \_\_\_\_\_ feel - ing ten \_\_\_\_\_ feet

A5 C/E E5 F5

tall. \_\_\_\_\_ All you mag - gots smok - ing fags on San - ta Mon - i - ca Bou - le - vard.

C5 G5

This is my \_\_\_\_\_ front page, \_\_\_\_\_ this is my \_\_\_\_\_ new

Voc. Fig. 2

(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_)



A5 C/E E5 F5

age. All you bitch - es put your hands in the air and wave 'em like you just don't care.

End Voc. Fig. 2

ah.)

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

C5 G5 A5

All you mag - gots smok - ing

C/E E5 F5 C5 G5

fags out there on Sun - set Bou - le - vard.

Voc. Fig. 3

(Ah, ah, ah,

A5 C/E Em7 F5

All you bitch - es put your hands in the air and wave 'em like you just don't care.

End Voc. Fig. 3

ah.)

Rhy. Fig. 4

Gtr. 1

End Rhy. Fig. 4

Bridge

Am E7 Fmaj7 E

Voc. Fig. 4

(Oh.)

Riff D

\*Gtrs. 1 & 2

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

\*Gtr. 1: Chorus off. Composite arrangement



Dm Am E7

Pho - ney peo - ple come to pray. —

End Voc. Fig. 4

Gtr. 3 (clean)

*mf*

13 15 12 13 10 12 10 9

Gtrs. 1 & 2

End Riff D

let ring ———— let ring ———— let ring ————

0 2 3 2 1 3 2 0 0 2 1 2 1 2 0 2 0 1 0 0 1 0 0 1 0 0 1 0

Bkgd. Voc.: w/ Voc. Fig. 4  
Gtrs. 1 & 2: w/ Riff D (2 times)

Am E7 Fmaj7 E Dm Am E7

Oh, ——— look at all of them beg to stay. — Pho - ney peo - ple come to pray. —

(The

Riff E

Gtr. 3

End Riff E

12 13 10 12 13 15 12 13 13 15 12 13 10 12 10 7 9



Oh, \_\_\_\_\_ look at all of them beg to stay. \_\_\_\_\_

lines in your letter said, a, "We have gone to \_\_\_ Hack - en - sack.)"

Gr. 4 (clean)

mf

14 12 13 15 12 15 13 12 13 12 15 13 12 15 13 12 15 13 12 15 13 12 15 13 12 15 13 12 15 13 12 14

Dm

Am

E7

Pho - ney peo - ple come to pray. \_\_\_\_\_

15

13

15

12

Bkgd. Voc.: w/ Voc. Fig. 2 (6 times)  
\*Gtrs. 1 & 5: w/ Rhy. Fig. 2 (5 1/2 times)  
Gtr. 4 tacet

C5

Rhy. Fig. 5

Gtr. 2

G5

The first system of musical notation for 'The Little Boat' is written on a single five-line staff. It begins with a treble clef on the left. The melody is composed of eighth notes, with some beamed together in groups of four. The notes are positioned on the first four lines of the staff, indicating a range from G4 to E5. The system concludes with a double bar line.

\*Gtr. 5 *f*, w/ dist.

A5

C/E

E5

F5

All you mag - gots smok - ing fags on San - ta Mon - i - ca Bou - le - vard.

End Rhy. Fig. 5

End Rhy. Fig. 5

[illegible]



Gtr. 2: w/ Rhy. Fig. 5

C5 G5 A5 C/E E5 F5



All you mag - gots smok - ing fags out there on Sun - set Bou - le - vard.

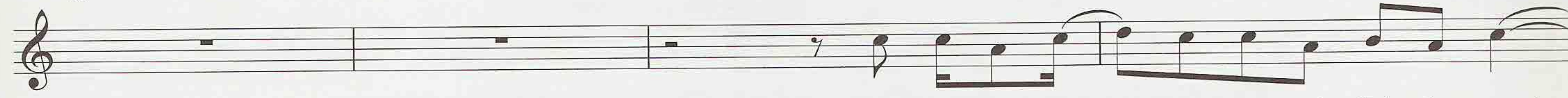
C5 G5 A5 C/E E5 F5



All you mag - gots smok - ing fags out there on Hol - ly - wood Bou - le - vard.

Bkgd. Voc.: w/ Voc. Fig. 3 (3 times)

C5 G5 A5 C/E E5 F5



You should-'ve nev - er trust - ed Hol - ly - wood. \_

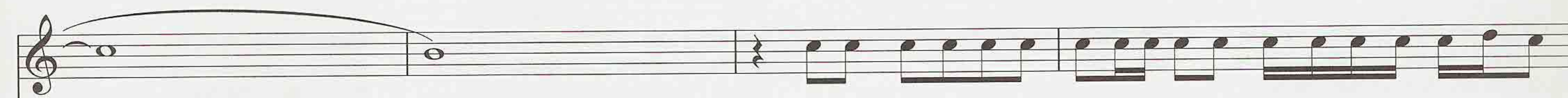
C5 G5 A5 C/E E5 F5



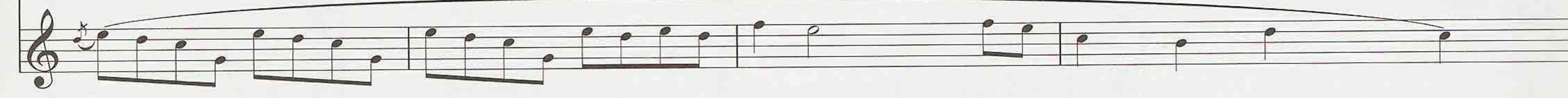
You should-'ve nev - er gone \_ to Hol - ly - wood. \_

Gtrs. 1 & 5: w/ Rhy. Fig. 4

C5 G5 A5 C/E Em7 F5



All you bitch-es put your hands in the air and wave 'em like you just don't care.




(Ah.) \_

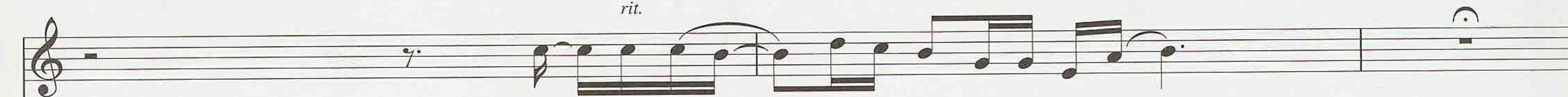
### Outro

Gtr. 1: w/ Riff B

A5 Asus2 Am Asus2 A5 Asus2 Am Asus2 A5



C5 Csus2 E5 A5



You \_ should-'ve \_ nev - er trust - ed Hol - ly - wood. \_

Gtr. 1



let ring \_ \_ \_ \_ \_ let ring \_ \_ \_ \_ \_



10 10 10 10 12 10 12 10 10 9 9 9 7 9 9 10 9 7 7



# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G

⑥ ⑥  
open 3fr

Strings: high E, B, G, D, A, low E

Notes: F, D, B, G, E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

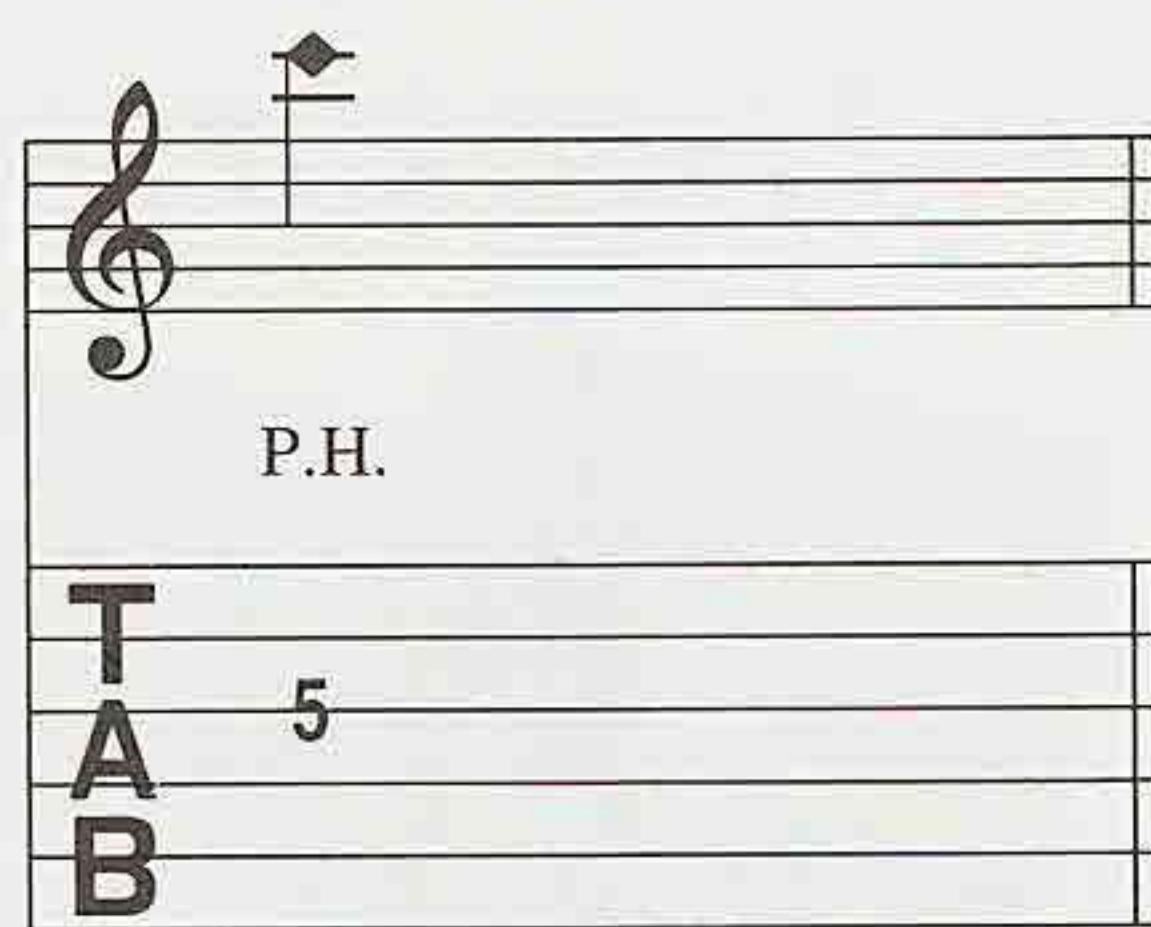
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



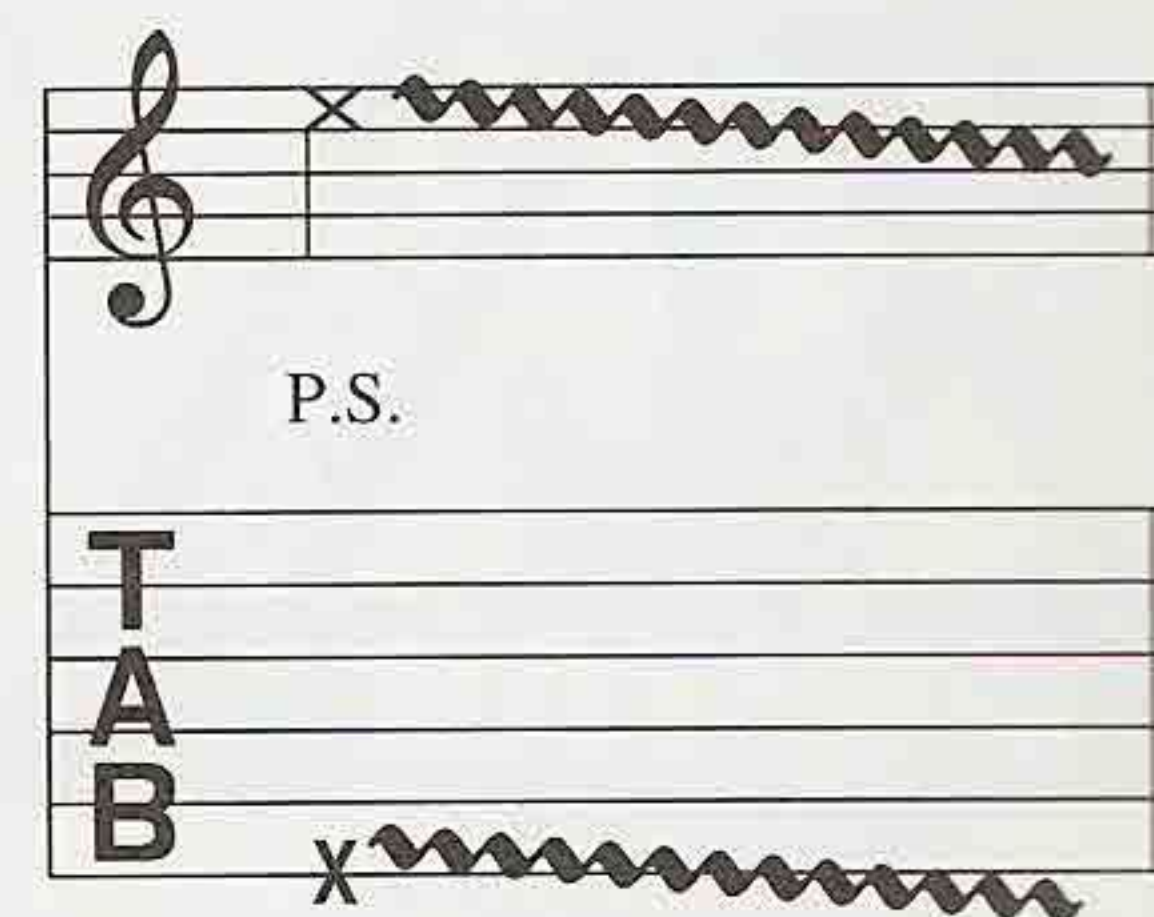
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



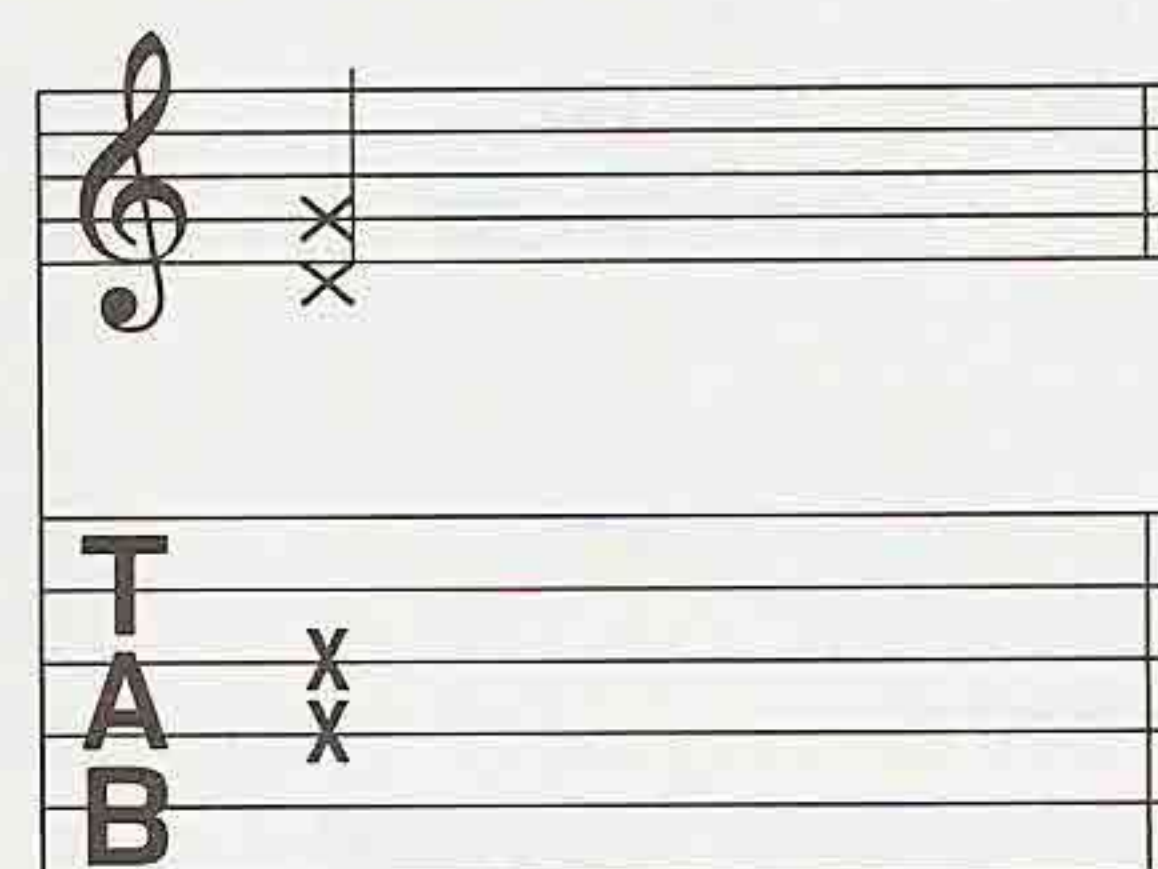
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



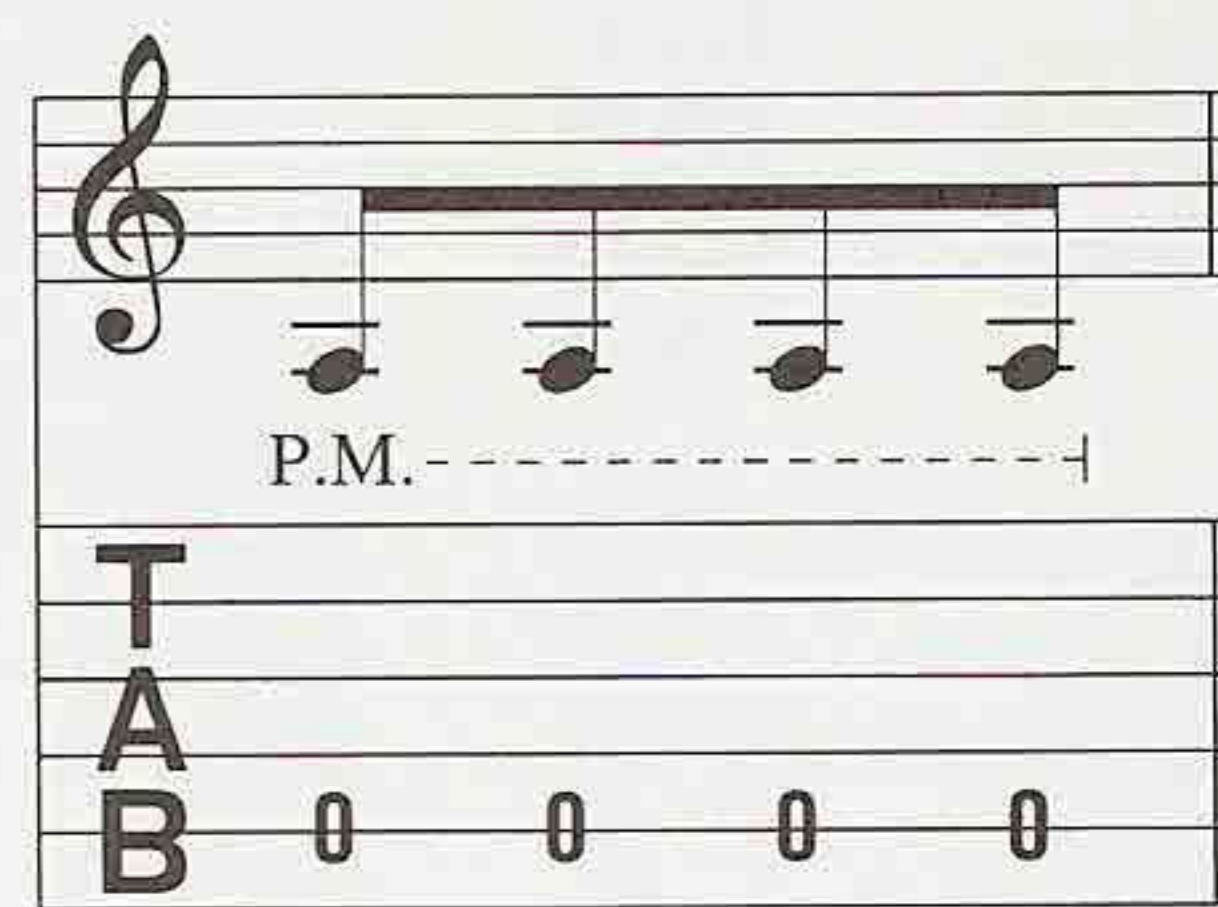
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



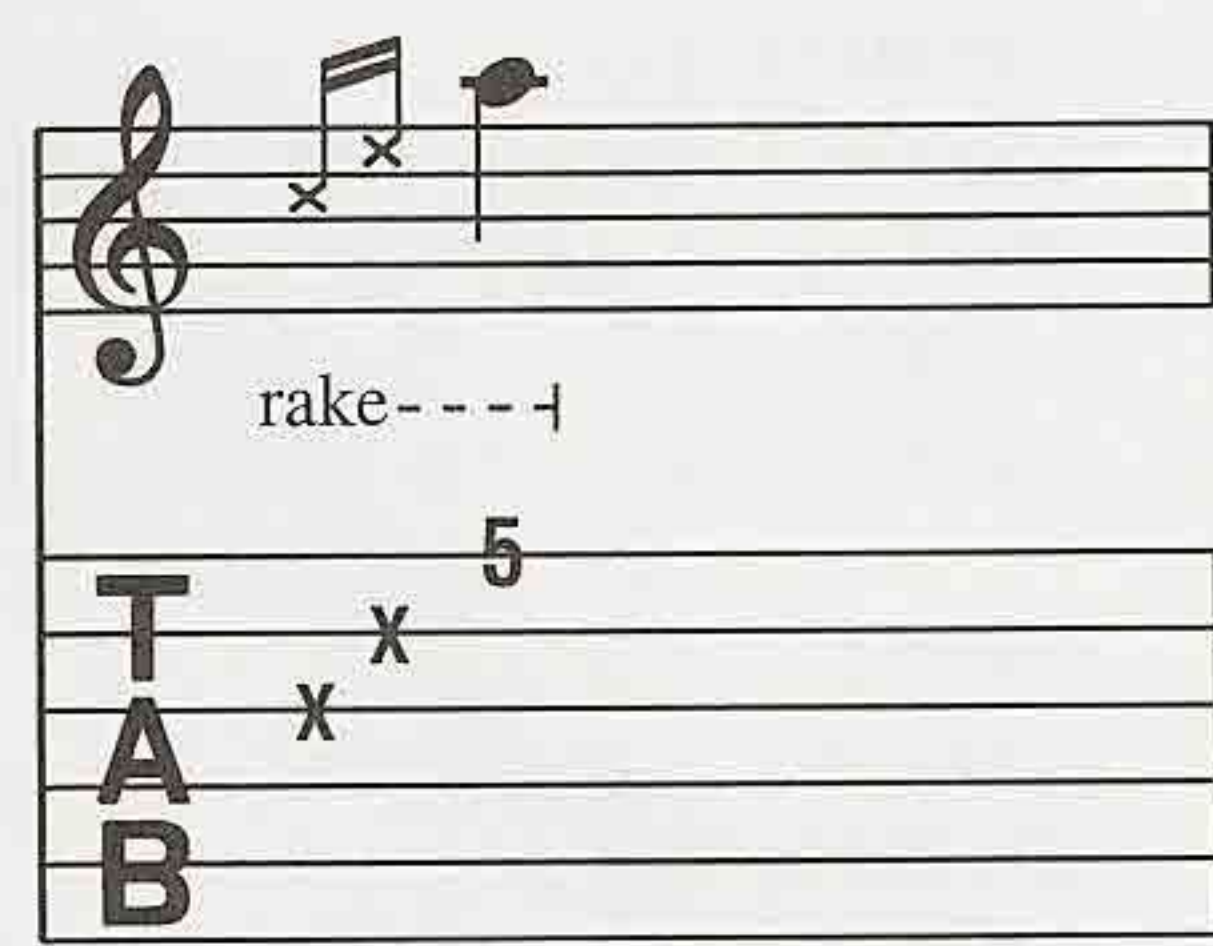
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



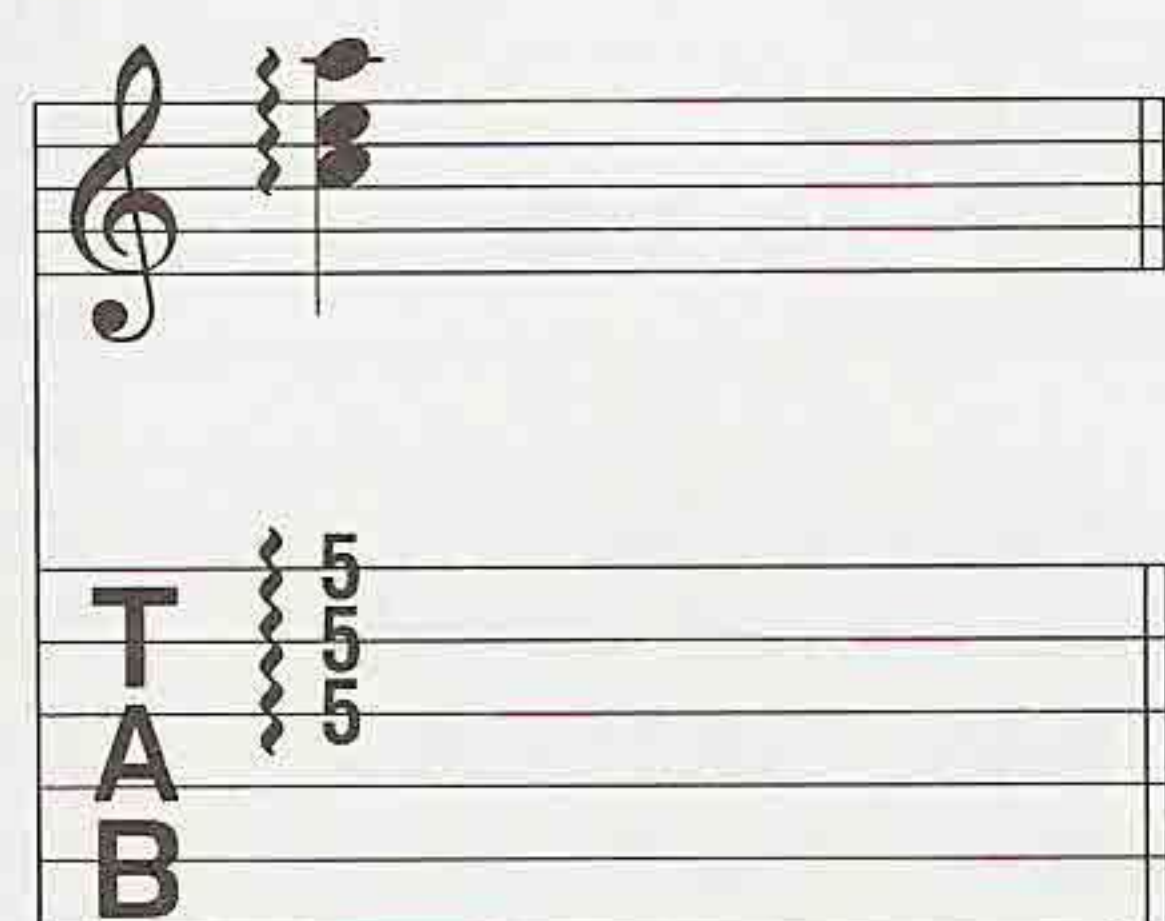
**RAKE:** Drag the pick across the strings indicated with a single motion.



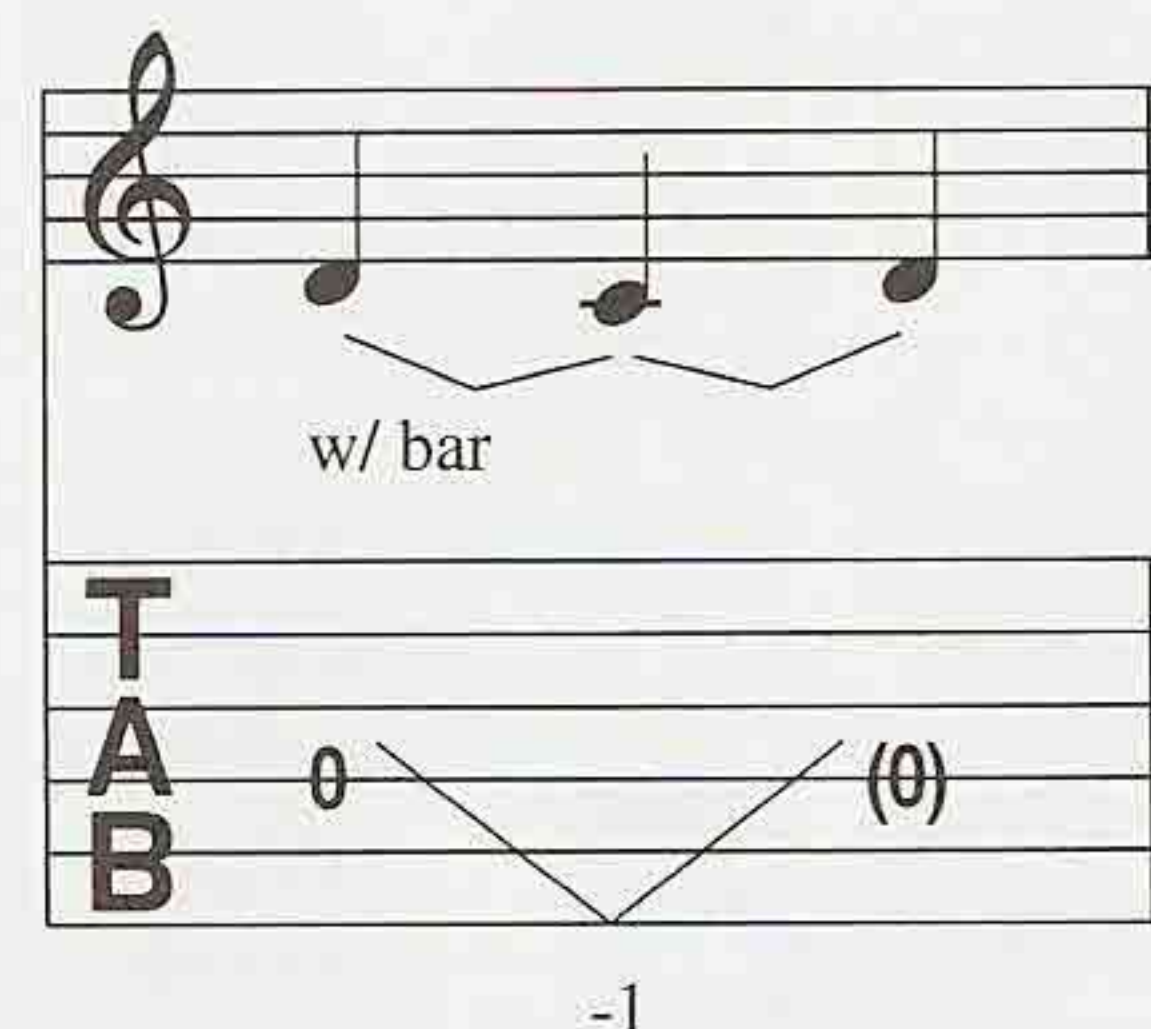
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



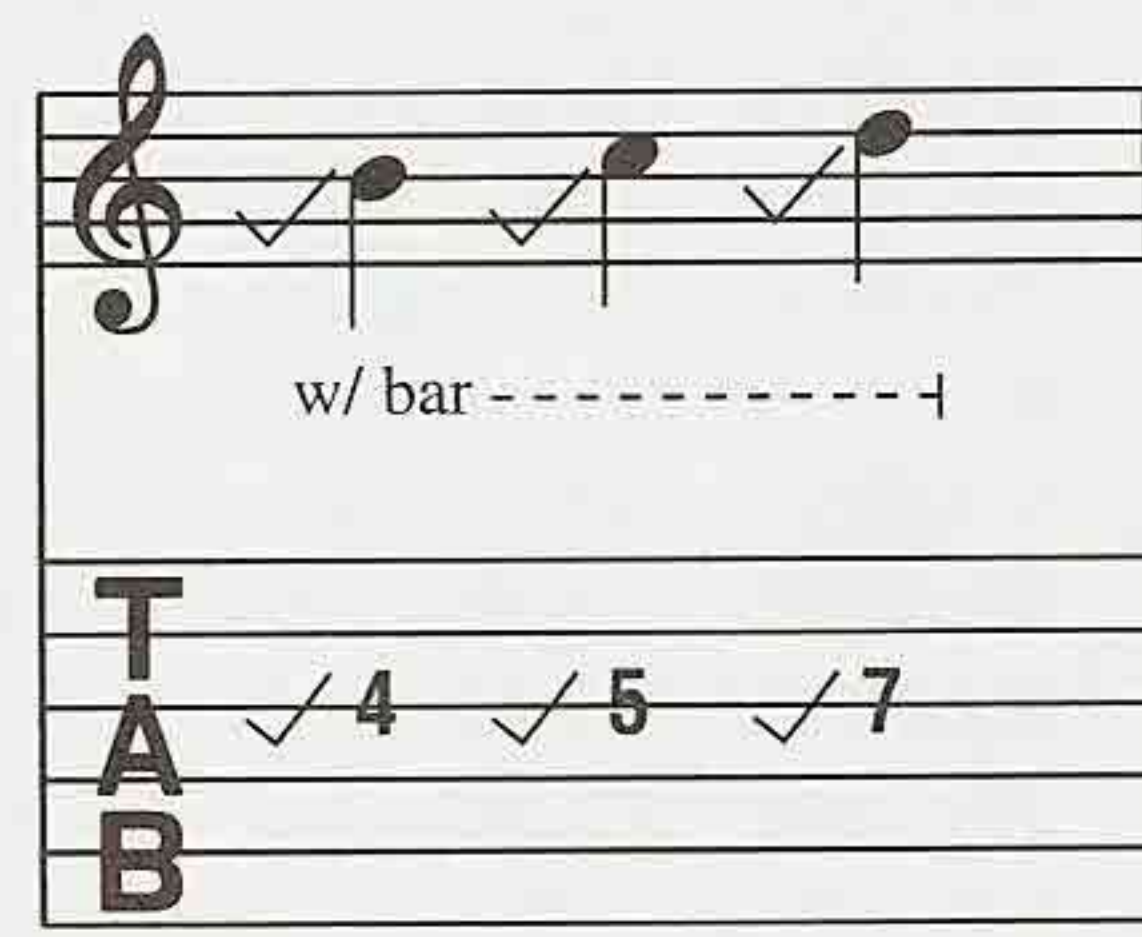
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



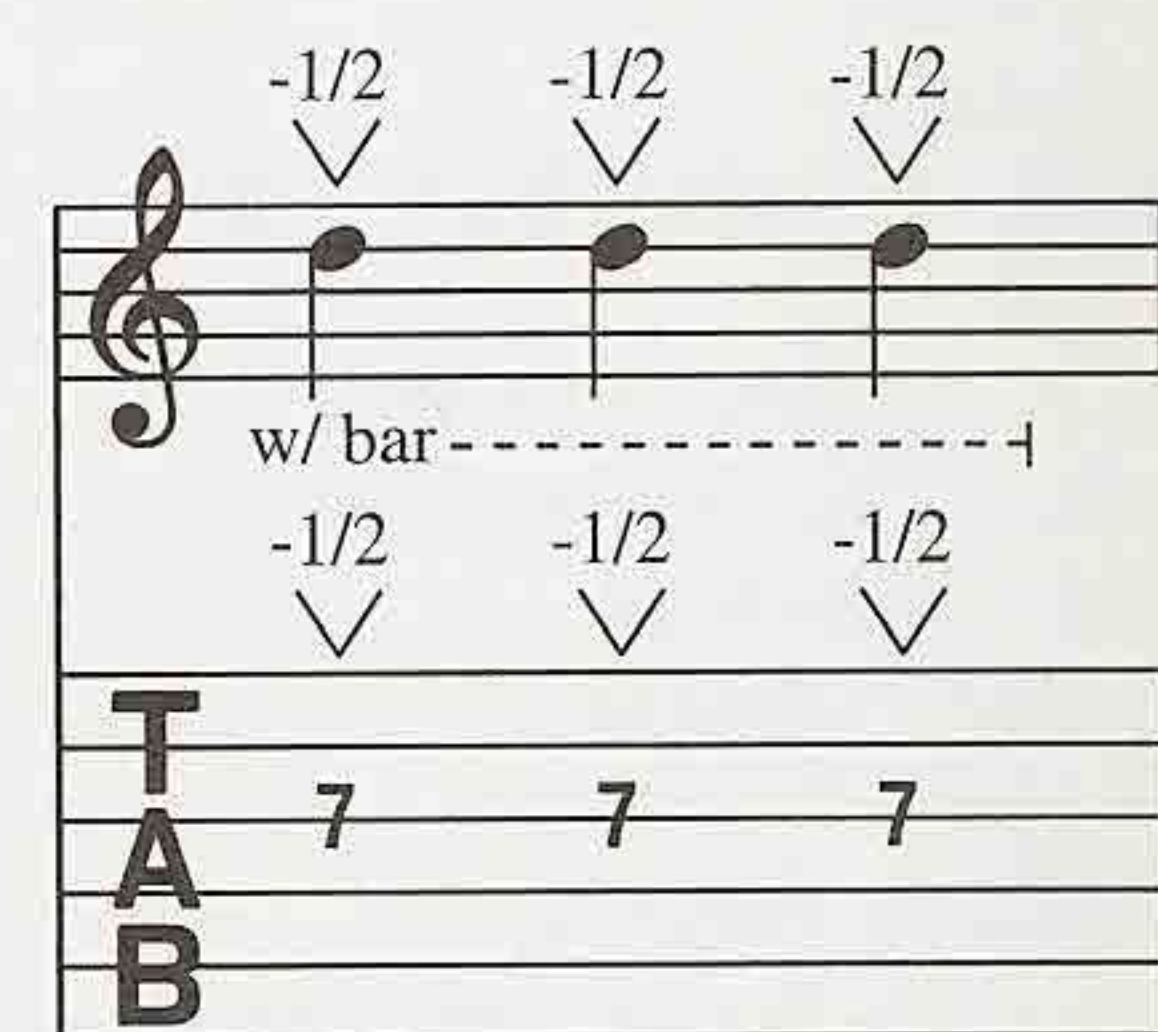
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



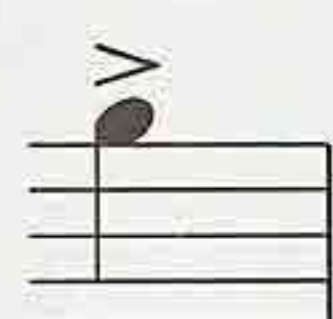
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign ( % ), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

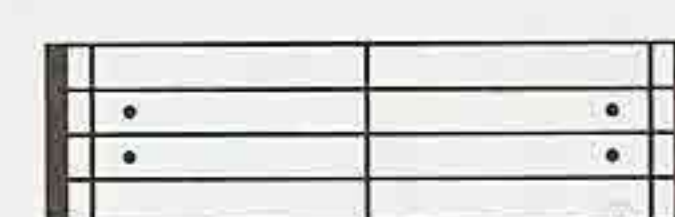
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

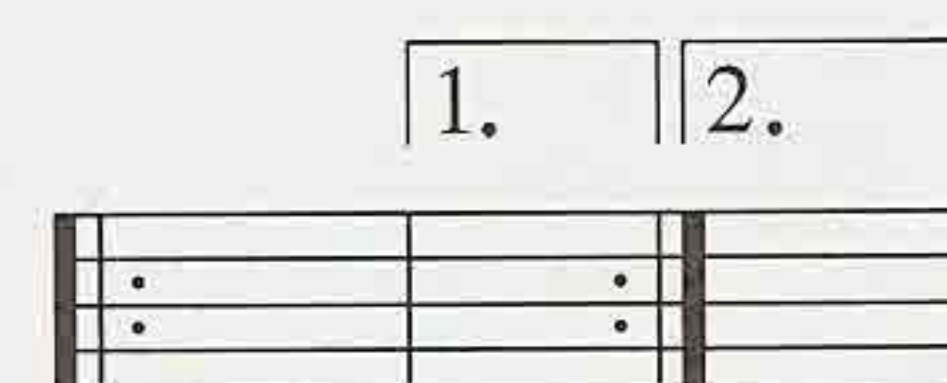
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

### NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).





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